Śāstric
Methodology

Sanskrit Original

Shrinivasa Varakhedi

English translation

Penna Madhusudan

Sanskrit Academy
Hyderabad
2025

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Prof. Shrinivasa Varakhedi

PREFACE

Nowadays it is observed at large that the Indian Life is pictured on the wall of western culture. As a result, the Indian life style has almost fallen into oblivion. The reason for this is the absence of Śāstric vision. The Śāstras are preserved but the Śāstric vision is lost. In what method the Śāstra should be studied for resurrection of Śāstric vision? What should one definitely know before entering into Śāstra and while starting the study of Śāstra? Considering some of these cardinal points that are common to all the Śāstras and that are observed by the scholars of Śāstras, this treatise is prepared.

Beginning with the question what is a Śāstra, this treatise deals with the topics like the effect of Śāstra, the method of Śāstric thinking, Śāstric methodology and the method of Śāstric commentary. Though this book is written in lucid language, teachers and research scholars are the qualified readers to study this. Desire to know any particular Śāstra is not intended here. So, the common topics are explained in this. I am confident that the Śāstric scholars and the researchers of Śāstric vision will draw benefit from this treatise.

The literature of Indian Knowledge Systems depends on commentaries. For several reasons, this differs from other traditions. A commentary, while expressing the import of a text to be commented on, dispels non-comprehension, contra-comprehension and miscomprehension. The commentary tradition, spread in the form of a Sūtra, Bhāṣya, Vārtika, vritti, Ṭīkā, tippana and nibandha is very popular in all the systems of philosophy. It is popular that the glosses on the poems too bring out the beauty of the poem. This introductory treatise based on this commentary tradition will serve as beacon light in the hands of enthusiastic readers.

In this treatise that is written in two parts, the first part deals with the method of Śāstric thinking and the second part deals with the method of Śāstric commentary. Each of these parts was written in different period of time. The first part of this treatise is an abridgement of my lectures delivered in IIT, Roorkey in the year 2016 and of the notes prepared as syllabus of introductory lessons delivered in Veda-Vijñāna-Vidyāpīṭha of MIT, Pune. The second part is the edited form of my treatise published earlier.

With the thought that a collection of this kind will facilitate easy understanding of the subject, this collection is being published. The readers are the judges!

This small treatise is an offering, like a flower, at the auspicious feet of my revered teacher Shri Viśweshatīrtha Swāmin.

One's intellect attains discretion from contemplation
on the vision provided in different Śāstra.
How much one can conjecture
on the strength of own reasoning?

- **Prof. Shrinivasa Varakhedi**

Message

Prof. Ganti Suryanarayana Murty
Professor
Indian Institute of Technology, Indore
Corvallis, Oregon, United States

National Coordinator
IKS Division of the Ministry of Education
Government of India

I was fortunate to read his book (still only 2/3rd done), which he gifted me.

The book is a pleasure to read as it comes from a towering scholar steeped in traditional methods of learning and analysis and yet is thoroughly knowledgeable about the scientific method. Prof. Varakhedi has presented the research methodology practiced in Indian Knowledge Systems in a lucid manner that is accessible to all scholars who can read Sanskrit.

Prof. Penna Madhusudan coming up with an English version will certainly increase its reach which is very much required at this time when IKS research is becoming mainstream.

* * *

Message

Dr. Sai Ramakrishna Susarla
Bengaluru, Karnataka, India
Former Dean
School of Vedic Sciences
MIT ADT University, Pune

Having been a student of modern science, I have always wondered what is scientific about Bharatiya shastras. If you study shastric texts, they superficially appear as a bunch of statements without the supporting evidence and proofs we are used to, in modern science. Some of them such as in dharma shastras sound like prescriptions of how things should be, ideally, which is the very antithesis of the modern scientific method. So how can shastras be called scientific? How can we bring shastras into mainstream academic discourse?

I have been an ardent student and mentee of Prof. Shrinivasa Varakhedi in my efforts to present Vedic scientific knowledge in university education. Prof. Varakhedi has addressed this issue head-on a pioneering lecture series at IIT Roorkee in 2018 on how to study Indic shastras. He showed to us how shastric discourse can be viewed as descriptive and not prescriptive. He also showed how shastras can be viewed as models of reality, paving way for their seamless blending in modern scientific discourse. There are many deep scholars who know the content of shastras, but very few like Prof. Varakhedi can throw light on their intent. His brilliant insight has bridged the apparent chasm between Indic and western knowledge systems. I am fortunate to be his student and learnt many paradigm-shifting insights on Indic Knowledge Systems.

I feel this book is foundational not only for those from modern science background but also those from traditional shastra background. It provides an integrative perspective needed for innovation in the modern context.

* * *

Message

Prof. Kashinath Neupane
Professor and Director
Research and Publications
Central Sanskrit Unversity
New Delhi

It gives me immense pleasure to see the scholarly presentation of many shastric matters in this wonderful treatise authored by a great scholar like Prof. Varakhedi.

Prof. Varakhedi has the unique skill of synthesizing the traditional theories with modern theories. Work of this kind has not appeared in the past. Prof. Varakhedi accomplishes such work which no one can even think of. He alone has the unique talent of deliberating on such subject matter.

He succinctly analyses the profound linguistic theories found in our shastric texts. He is rightly equipped with the required training and erudition for a work of this kind.

He makes a lucid presentation of how the types of Shastric expositions were made in the past and how our predecessors had made endeavours to deliberate on the hidden aspects of language and the things of this universe. This book is definitely a valuable addition to the rich treasury of Shastric literature that will receive huge applause.

A translation of this Sanskrit book in Nepalese is prepared by Prof. Premaraj Neupane and is going to be published soon in Nepal on a suitable occasion.

* * *

1

The royal Śāstra method

Nowadays the traditional Indian thought is hidden like the river Saraswati. In our nation, there are different languages and different traditions that thrive on the tradition of Indian thought. If this thought flow is obstructed or broken, how can these survive? In all the subjects of learning, this thought system is enduring and our system can also spread gradually by rejuvenating this thought flow. Today the Indian thought system seems to be over powered by the modern education system.

The Śāstra literature is the base of this thought system. In Sanskrit Śāstra literature, there are 18 areas of learning, 64 arts and many new Śāstras based on them such as Mīmāṃsā, Vyākaraṇa, Sāhitya and other that deal with the *Śhabda-Śāstra* and the sciences of application such as Yoga, Āyurved, Vāstu, Śilpa and others and the performing arts such as music, dance, drama, instrumental music etc. and the Śāstras of practice such as Vedānta are included. Still the area of analysis and its order differ according to the eligible person, subject, relation and purpose. There appears some common thought process in all these. It is my strong belief that this is definitely the basis for Indian thought system. For that, it is our foremost duty to rejuvenate that kind of Śāstra thought system. By that alone some unique thought system of India will get active and can enlighten the talent of Indian in all areas of knowledge. This is an effort in that direction.

- Some are of the view that the Śāstra should be studied to protect it in present times;
- Some hold the view that the Śāstra should be studied to get an introductory knowledge of the subjects explained in the Śāstra;
- Some other opine that the Śāstra should be studied with a conviction that the Śāstra tradition should continue without a break;
- Some are of the opinion that the Śāstra should be studied to put it into practice;
- Some others hold the view that the Śāstra should be studied to provide solutions to the problems of present society.
- Some other say that all this is futile like counting the sand particles on the sea shore.

All this is partially true.

Let there be the study of Śāstra for many different motives. But, in my view, the Śāstra should be studied to achieve the Śāstric outlook.

The Śāstra topics may or may not be relevant today; may the protection of Śāstra be required or not today; may the modern-day problems find solutions in the Śāstra or not; but still a unique vision that is the base of all Indian thought process is definitely obtained from the Śāstra study. This it indeed the Śāstra outlook. Resorting to this outlook only, a unique Indian thought system, a research methodology and life -outlook take place. This is an eternal absolute outlook! This will reveal the complete nature of the entire world and complete life. It will make our life complete. The Śāstra should be studied to achieve this kind of Śāstra outlook. For this reason, some method or system should be learnt which can open up our Śāstric vision like the third eye of Lord Śiva. This treatise is for this objective.

Manu also remarked:

> *"One should step ahead after checking the ground thoroughly; one should drink water after purifying it through a cloth; one should utter something after examining it with truth and one should act after examining it by mind".*
>
> *(Manu smriti 6-46)*

Thus, it is evident that Manu too is in support of this Śāstra outlook here.

- What is a Śāstra?
- What is the Śāstra outlook?
- What are the means to achieve it?
- How to study a Śāstra?
- How can one adopt this Śāstra perspective in life?

All this needs to be deliberated on.

Discussion about the eligible person

Any Śāstra would begin with the words 'atha and atah'. It is understood from the word atha which means 'after' that the Śāstra study should begin after attaining the required eligibility. Such desire is in the form of *'inquisitiveness to know the Śāstra and its thought process'*. However, adequate knowledge of language to enter into that Śāstra, ability to grasp and retain the subject matter of the Śāstra and good understanding of the technical terms of different Śāstras constitute the paraphernalia of the eligible person. The desire to know the Śāstra is in the form of *inquisitiveness of that* *person to learn the Śāstra*. The Śāstra methodology and inquisitiveness get included in this only.

Why to know this subject?

In the beginning, one should deliberate on the purpose of the Śāstra, since one cannot indulge in anything without knowing the purpose. As stated earlier, any Śāstra would commence with the words 'atha and atah'. These words stand for *inquisitiveness*. The word atha stands for immediacy and eligibility. The word atah stands for the purpose. Therefore, the purpose also should be known.

Why to know the Indian thought process?

To the Upanishadic statement as '*by which the unheard is heard, the unthought is thought and unexperienced is experienced*' the disciple questioned as '*sir! What is that by knowing which everything is known?*'

In the present context, it is the *Śāstra method*, by knowing which the entire gamut of Śāstra can be grasped. It should be known, deliberated on and contemplated upon. Following it, one's own thought, perception of new facts from one's own ever throbbing intellect- all this is possible. On the maxim that the effort made for the principal one gets fruitful, one should first know the Śāstra methodology that is the life-thread of all Śāstras.

Anyone who makes efforts to know any Śāstra would be able to study it easily, only on knowing this Śāstra method. On knowing this Śāstra method, one would be able to know the nuances of any Śāstra and would make progress in it on one's own. One would also be able to interpret any Śāstra and create new Śāstra. All this is the ensuing result of knowing this Śāstra method.

Desire to know the subject

Śāstra, deliberation on the Śāstra and the modus operandi (the Śāstric method) all these three are the subject here.

First of all, it will be discussed here as to what is a Śāstra, what is its nature and what are the types followed in the examination of the Śāstra. Later, the Śāstric deliberation, nature of the deliberation, its definition and its means will be explained. After that, the Śāstric methodology, the thought process and the order of establishing a Śāstra matter will be elaborated. However, the analysis here will not be based on any single Śāstra. Some essence extracted from the analysis of different Śāstras will be presented.

Any subject may be either unknown or ambiguous or misunderstood. What is ignorance? What is ambiguity? What is misapprehension?

Many modern scholars are found arguing in this manner that "*all Śāstras are of the nature of commandment on the base of the etymology of the word Śāstra as 'that which instructs is Śāstra'. That which commands as to what should be done and what should be avoided is a commandment. It lays down rules. Human independence is not considered in it. As a result, human intellect is subjugated by the Śāstric deliberation*"- They argue that the Śāstric deliberation has gone into oblivion for this reason only. Now, therefore, this subject needs to be understood to examine their view also.

In the Purva Mīmāṃsā Śāstra, three things are stated as part of the deliberation viz.

- What to produce?
- With what it should be produced?
- And how to produce it?

The first is known as '*sadhya akanksha'*, the second is the *sadhana Akanksha* and the third is known as the *iṬīkārtavya bhava*. The Śāstric deliberation is *Sadhya* or that which needs to be established on the lines of the order prescribed in the Śāstra or as per the Śāstric method.

Its paraphernalia needs to be understood. *IṬīkārtavyata* is the order of following the paraphernalia. In order to achieve the Sadhya, not only the method of applying the paraphernalia, but also the order of application needs to be understood. This itself is '*iṬīkārtavya*',

Let us understand this with the help of an example. When a person has to convey something to a friend staying at a farther place, it is natural for him to get these questions as what should be conveyed? (communication), how to convey it? (via mobile phone) and with what it should be conveyed? (through the machine). If there is no knowledge of the method of application, nothing can be achieved. Therefore, the knowledge of *iti-kārtavyata* is also required.

In this manner, we understand that the Indian Śāstras also have great purpose. In order to achieve that purpose, the Śāstric matter needs to be known. What is the means to know the Śāstric matter? Study is the means. But, if one does not know how to study those texts, one cannot achieve anything.

A text consists of three components viz. the thing to be established, the language to establish and the method of establishment. The subject is the chief ingredient of that text. The method of establishment is the body of the subject. However, teaching any particular subject or language is not intended in this treatise.

An introduction to the body is the objective of this small book. The body is none other than the method of establishing the subject matter of Śāstra.

Examining the Indian Śāstra with proper parameters

There cannot be a single parameter to examine all the diverse thought systems. Just as it is not proper to ascertain the homeopathic method as the best or the worst on the basis of the testing parameter of Āyurveda or Allopathy. It is proper to evaluate Āyurveda on the strength of parameters mentioned in Āyurveda only. Similarly, it is proper to evaluate the other methods as per the parameters accepted in those systems. One cannot say that chemistry is inferior to physics, because the method of analysis of each subject should be presented and the subject of each science differs. If the parameters match, then both the Śāstras can be treated as scientific.

Similarly, each Indian Śāstra has its own different parameter accepted in that Śāstra. By examining the Śāstra on the strength of those parameters, we can know the scientific base of the Indian Śāstras. Instead, if the western parameters are adopted to examine the Indian Śāstras, then it would be grave injustice to the Indian Śāstras. For instance, the western medical science analyses everything from the physical parameter only, the Āyurveda does not do so. The health system of Āyurveda analyses the human being from the point of view of five koshas and prescribes required treatment accordingly. This cannot be discarded as unscientific on the basis of western parameters. Therefore, it would be fair to evaluate any thought as per the parameters according to which the thought is presented. So, the examination of any Śāstra should be done as per the parameters accepted in that Śāstra.

Necessity of analyzing the subject in Indian language

Due to the influence of modern education system, the Śāstra dialogue is taking place in foreign languages with modern terminology. It is observed that the idea of Śāstra would not be comprehended in its true form, if it is presented according to the western principles. Mostly the translation is more confusing. For example, the word *karma* cannot be translated as action. The word action stands for some physical occurrence while the word *karma* is not just physical but of the form of some impression. The word *sākṣin* cannot just mean a witness. In the Vedānta philosophy, the word sakshin stands for the self that is the direct experiencer of everything. In worldly matters however it means a direct witness. Perception is sense-based but pratykṣa includes the contact of mind with the self (which is not sense based). Thus, the western understanding and the Indian thought have different perspective. For this reason, the topics of Indian Śāstra should be presented in Indian languages through Śāstric terminology following the original text[1].

---

[1] Western categories are not compatible with Indian ideas/notions/ concepts.

What is the means to know the Indian thought system? To know this, one should understand the Indian language first. If we try to understand Indian thought systems through translation, then there would never be any clarity.

The language of Indian Śāstras is Sanskrit, therefore, knowledge of Sanskrit is also most essential to understand the Śāstra. But, in modern age, neglecting Sanskrit language has resulted in drastic change in Indian perspective. Therefore, in this book, the nature of Indian Śāstras is discussed in Sanskrit, the mother of Indian thought.

****

2

Indian Literature

(Broad introduction)

The *Vishnu Sahasra nama Stotra* text states 'the Veda, Śāstra and all science- are from Janardana'. The three as Vidyā, Darśan and Śāstra are very popular in Indian tradition. *Vidyā* is for self-transformation, *Darśan* is for vision-clarification and *Śāstra* is for the clarification of intellect. All these three are like three faces of the same reality.

That is karma which is not a cause of bondage;
that is knowledge which leads to liberation.
All other karma is mere exertion and
all the other knowledge is prowess in other arts.

What is *Vidyā*? That which is the means of liberation. Liberation from what? From bondage. This bondage is not external but internal. Release from mental bondage such as ignorance is intended. Release would be of the form of bliss. Nothing can be more blissful than independence. So, liberation is bliss. How can it be achieved? Through release from bondage. This bondage is not worldly but spiritual in the form of release from this transmigratory life or emotions or activities etc.

Therefore, it is not proper to think that release is always from this life. Gradual liberation is also accepted in the Śāstra. Release from bondage is through knowledge. There is liberation from something every day. Gradual liberation is like ascending a building with the help of the steps. Similarly, liberation is not some state achieved over a day. *Vīdyā* is the means of attaining such state of liberation.

Darśan

Darśan means vijnān. It is of the form of experiential knowledge. The root 'Rish' means 'Darśan' and the one who has attained such Darśan is a 'sage' on the base of the saying that 'a sage is one who has attained the Darśan'. Vidyā is such Darśan coupled with experience. Thus, Darśan is that acquisition of knowledge (Vidyā) from the particular vision of the sage. For this reason, the compositions of Vyāsa, Jaimini, Kaṇāda, Pāṇini and other are called as Darśan. Darśan is therefore a seat of knowledge based on the Veda, being envigored by the vision of sages[2].

Darśan are of two types as:

- Darśan that are based on reasoning and
- Darśan that are not based on reasoning.

The Darśan in which reasoning i.e. inference is accepted as the most important means belong to the first kind. The Nyāya Darśan, Vaisheshika Darśan, Bauddha Darśan, Jaina Darśan belong to this type. Vedānta and other systems belong to the second type in which authenticity is given more to direct experience and witness than reasoning. The ultimate reality is not established on the basis of reasoning since the latter is unfounded. For this reason, it is improper to classify the Darśan systems into theist and atheist. From this classification one cannot get an idea about the logical nature of Darśan. Hence, it is proper to define Darśan as that which has evolved from the experience of saintly people, it may resort to reasoning alone or not.

***

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[2] In the field of Mathematics, the inventions made by Shri Ramanujan are Darśan.

Śāstra

Śāstra is that literary tool with the help of which some particular subject is expounded for an eligible person for a special purpose. A specified method is also prescribed to attain that purpose. Śāstra is the reasoning of saintly people! This will be elaborately discussed later in this book.

The knowledge that has been exhorted as the means of liberation is the highest knowledge that is originated from the Vedas and the Upanishads. This knowledge is in the form of experience-based vision. This is the wisdom of sages. When this vision of saints gets elaborated by the practice of sages on the basis of reasoning, it is called as Śāstra.

The Veda means the original knowledge (Firsthand experience). The word Veda is derived from the Sanskrit root *Vid*. All knowledge was revealed in ancient times. This is science, and this is Śāstra. Indian literature is the eternal flow of all Śāstra, all Darśan and all sciences. All these are based on the Veda. This is the reason why the Veda is called as the *Ekāyatana* or the single resort. The base is the root of everything. In the Śānti parvan of the Mahābhārata it is briefly stated as *'the Veda, Śāstra, science everything is from Lord Janārdana'*.

The eighteen Areas of learning

The four Veda viz. Rigveda, Sāmaveda, Yajurveda and the Atharvaveda and the six auxiliaries of the Veda namely Śikṣā, Vyākaraṇa , chanda, nirukta, jyotish and kalpa together with the upaveda namely the Āyurveda, Sthāpatya Veda, Gandharva Veda and the Artha Śāstra are the eighteen areas of learning in ancient India. The number is differently given as fourteen in some texts. According to the Yājnavalkya Smriti the areas of learning are fourteen namely the Veda, the auxiliaries of Veda, Purāna, Nyāya, Mīmāṃsā and Dharma Śāstra.

These fourteen areas of learning become eighteen together with the Upaveda such as the Āyurveda. The eighteen areas of learning are specified as below:

The four Vedas and their four auxiliaries together with the
Mīmāṃsā and Nyāya, the Purāṇa and Dharma Śāstra are
the fourteen areas of learning.
Counted along with them, the Āyurveda, Dhanurveda,
Gandharvaveda and the Artha Śāstra
make the number eighteen.

(VishnuPurāṇa)

The Vedas:	Rgveda, Yajurveda, Samaveda and the Atharvaveda are the four Vedas.
The Vedangas:	Śikṣā, Vyākarana, Chandah, Nirukta, Jyotiṣa and Kalpa are the six auxiliaries.
Itihāsa:	The Rāmāyana and the Mahabharata are Itihāsa.
Purāṇa:	The Purāṇas are eighteen in number as mentioned in this manner:

Two Purāṇas whose name begins with the letter Ma	Matsya Purāṇa, Mārkaṇḍeya Purāṇa
Two Purāṇas whose name begins with the letter Bha	Bhāgavata Purāṇa Bhaviṣya Purāṇa

Three Purāṇas whose name begins with the letter Bra	Brahmāṇḍa Purāṇa, Brahma Purāṇa and Brahmvaivarta Purāṇa
Four Purāṇas whose name begins with the letter Va	Varāha Purāṇa, Viṣnu Purāṇa Vāmana Purāṇa Vāyu Purāṇa
One Purāṇa whose name begins with the letter A	Agni Purāṇa
One Purāṇa whose name begins with the letter Na	Nārada Purāṇa
One Purāṇa whose name begins with the letter Pa	Padma Purāṇa
One Purāṇa whose name begins with the letter Li	Linga Purāṇa
One Purāṇa whose name begins with the letter Ga	Garuḍa Purāṇa
One Purāṇa whose name begins with the letter Ku	Kūrma Purāṇa
One Purāṇa whose name begins with the letter Ska	Skanda Purāṇa

The Upa-Purāṇas:

There are eighteen Upa-Purāṇas as mentioned below:

1. Sanatkumāra Purāṇa
2. Narasimha Purāṇa
3. Śiva Purāṇa
4. Śivadharma Purāṇa
5. Ādi Purāṇa
6. Vaśishtha Purāṇa
7. Kapila Purāṇa
8. Mānava Purāṇa
9. Auśanasa Purāṇa

10. Kalki Purāṇa
11. Varuna Purāṇa
12. Kālika Purāṇa
13. Ganeśa Purāṇa
14. Sāmba Purāṇa
15. Saura Purāṇa
16. Parāśara Purāṇa
17. Maricha Purāṇa and the
18. Bhārgava Purāṇa.

Nyāya Vistara or Nyāya Vidyā is logic popularly known as Hetu Vidyā or Anvikṣiki. Mīmāṃsā means the two: namely Karma Mīmāṃsā and the Brahma Mīmāṃsā. The other such as the Māna-meya Mīmāṃsā are also included in this. As per the popular statement 'the Mīmāṃsā Śāstra fulfils the part of procedure', this Śāstra fixes the order of performance of the auxiliaries and various rituals.

Dharma Śāstra means the Smriti texts that establish the Dharma laying emphasis on its importance in the world especially to bring about harmony among various traditions, practices and thoughts.

In consonance with this, the Chāndogya Upaniṣad states:

> *"Revered Sir! I have studied the Yajurveda, the Sāmaveda and the Artharva Veda along with the Itihāsa, Purāṇa and the fifth Veda too.*
>
> *I have also studied the Pitrya, the Rāśi, the Devanidhi, the Vākovākya, the Ekāyatana, the Dev Vidyā, the*

> *Brahma Vidyā, the Bhūta Vidyā, the Kṣatra Vidyā, the Nakṣatra Vidyā, the Sarva-deva-jana Vidyā*[3]"

Elsewhere too it is stated:

> *"The inferior knowledge is Rgveda, Yajurveda, Sāmaveda and Atharvaveda, Śikshā, Kalpa, Chandah, Vyākaraṇa, Nirukta and Jyotiṣa.*
> *The superior is that by which one attains the imperishable (eternal)."*

(Muṇḍaka Upaniṣad)

Bhartrihari, the author of Vākyapadīya, establishes in his text that the Veda, though one, was classified under many branches by the sages. In this manner, the knowers of the Veda had created many Śāstras and smriti texts, resorting to the Veda and other means depending on the Veda, for direct and indirect results.

The same Dharma propounded in the Veda was elaborated in the Smriti texts for those who cannot easily ascertain the nature of Dharma. Thus, the Smriti texts too are authentic as they are based on the Vedas. In this manner, many sages and thinkers had on the strength of their experience and on the basis of the Veda and Smriti, brought into light many Darśan. So, it should be understood that all Śāstras have the Veda as their base.

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[3] Pitrya= the Śāstra of obsequies; *Rāśi* = Mathematics; Daiva=knowledge of calamities; Nidhi=knowledge of treasure; *Vākovākya*=logic; *Ekāyatana*=nīti Śāstra; *Deva Vidyā*=nirukta; Brahma *Vidyā*=the Vedanga; *Bhūta Vidyā* =sorcery; *Kṣatra Vidyā*=archery; *Nakṣatra Vidyā* =astrology; *Sarpa* vidya=garuda; deva-janavidya=music, perfume, sculpture etc.; (Śankara Bhāṣya on Chāndogya Upaniṣad)

The Praṇava Vidyā that is far from all disputes is the absolute Vidyā. The different Vidyā however render the direct and indirect purpose and become the means of knowledge directly or indirectly as auxiliaries.

All this is summarized in the Vidyā samuddeśa chapter of Kautilya Artha Śāstra as:

Reasoning, the Vedas, Agriculture etc. and law & Order are the Vidyā.
A person desiring to attain Dharma should learn them.
This is their nature of being Vidyā.

Samkhya, Yoga and Lokāyata[4] are the Ānvīkṣiki. The dharma and adharma are comprehended from the Veda; good and bad are known from the Vārtā; justice and injustice are learnt from the Danḍa nīti (law and order). The strength of these is examined on the basis of reasoning.

Thus, the science of reasoning helps society, balances our mind in pleasure and pain; and brings clarity to our words and actions.

The science of Reasoning is always like a lamp to all Śāstras;
like a means to accomplish all activities and like a resource to all dharma[5].

These subjects are enumerated in the Manu smriti (7-43) also as:

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[4] Science of reasoning

[5] Examination of something on the strength of reasoning is anivikshiki i.e. the science of reasoning. Trayi means the three veda. Varta means agriculture, animal husbandry and trade. Dandaniti means administration (law&order)

One should study the Veda and eternal law & order, the
science of reasoning and
spiritual science from the knowers of the Veda;
one should learn other material sciences like trade,
agriculture, animal husbandry etc. from the society.

In modern times, the trayī can be understood as:

1. The Tattva Vidyā or Mula Vidyā (Philosophy);
2. The KaranaVidyā (Science) and
3. The Śāstra Vidyā (Technology or performing arts such as Music and Dance)

In this manner, the right knowledge of everything around can be obtained from this Śāstra. Vārta is Business Management since money accomplishes all our worldly transactions and our life. Danḍa nīti is political science. Social Science, Economics and Ecology are included in this. All this comes under the head of Humanities or the subjects related to human avocations.

The modern subjects such as Mathematics, Epistemology, Logic, Argumentation, Ethics and Skills are included in this only.

Knowledge-synthesis

The sixty-four arts are popular in Indian tradition. All of them are undoubtedly based on the Veda. Robbery, whether it is according to dharma or against Dharma, comes under the head of art. All these arts are absolutely related-branches of knowledge. In modern education system, all these subjects are taught separately without any mutual relation. If language is taught at one place, the grammar is taught elsewhere. Mathematics is taught at another place. Similarly, music is taught elsewhere. Their mutual relation is never grasped clearly. Just as the arts like music, dance, instrumental play, acting, dialogue delivery, painting and Shilpa etc. have mutual relation in enactment of a drama or some piece of performance, similarly mathematics, grammar, music etc. also have some inseparable relation.

These are all the branches of a single tree of knowledge. For this reason, all these Śāstras are introduced as branches in India. No branch is tree but the tree remains in the branch. All the Śāstra and arts are like the branches of one absolute tree of knowledge. The Veda is the origin of this tree of knowledge.

Each Śāstra directs towards final liberation. It takes the world into account. In Sanskrit, Grammar analyses the entire world through the entity called word and also propounds the attainment of liberation. The Vedānta Śāstra too takes into account the dharma, Artha and Kāma as a means to liberation. Thus, all these paths are different but the goal is one. In this manner, knowledge is absolute and single. A single object may appear differently from different directions. The directions of seeing it are different but the object is absolutely one. A single object is propounded in the Śāstra through different perspectives. This is Indian perspective!

It is so stated in the Skanda Purāṇa-

Excepting omniscience, it is impossible to know
even a single subject or thing. It is impossible even to
Mahendra.
Therefore, one should cultivate a desire
to know as many Śāstras as possible.

Without omniscience, one cannot know even a single object thoroughly. Therefore, one should make endeavor to know all other Śāstras also through one's own Śāstra. This is the essence of all Śāstra. In this manner, it is possible to acquire integrated-knowledge of one's own Śāstra.

Artha together with dharma, Kāma and mokṣa is the subject matter of Artha Śāstra. Similarly, in mokṣa Śāstra too, the dharma, Artha and Kāma are ancillary. Therefore, the final import is that all topics are discussed either principally or secondarily in all Śāstras.

Knowledge is eternal. Therefore, it is not proper to say that the old knowledge is discarded by new knowledge. Instead, it is proper to say that a new thought enriches the existing knowledge in a clearer manner. Ultimately, it is clarity in knowledge that is aspired for.

Different paths according to different objective

It was stated earlier that knowledge is an integrated one. Therefore, all the differences as the eighteen areas of learning are not natural but due to various adjuncts.

Shri Madhusudana Saraswati explains in his treatise called 'Prasthāna bheda' that–

> *"The difference of those paths that are directly or indirectly conducive to the acquisition of human pursuit and are ancillary to the Vedas is propounded here."*

What does it mean?

It means, the difference in paths is due to the difference in the objectives. As the objective differs so does the path. It is definitely not due to the subject. In this manner, the absolute gamut of knowledge becomes diverse as divergent paths on the basis of the human pursuits such as Dharma, Artha, Kāma and Moksha and the different objectives.

If it is argued that *"the system of Panini is called as Shabda Śāstra, that of Vaiśeṣika is called as Prameya Śāstra, that of Nyāya is called as Pramāna Śāstra and that of Mīmāṃsā is called as Vākya Śāstra and Sāhitya Śāstra is called as alamkāra Śāstra, and the difference in the Śāstra is obviously due to the difference in the subject"*- the reply is this – here too the entire world is the subject of all these Śāstras. Each Śāstra focuses on any one topic as the base topic such as word, figure of speech, sentence or sound and analyses all the related things.

It means that the Śāstra engages in the analysis of everything through the analysis of its own or other subject. Word or other topic may be the primary subject, but everything else is also taken into consideration for analysis. This is the idea.

In this manner, it is now clear that the difference in the Śāstra is because of difference in the objective (not because of difference in the subject).

Though there may be difference in the thing to be established, the subject will however be the same. It is like, a single key is used either to lock or unlock the door.

The whole and the individual

There may be a doubt that if all the Śāstras are equal then where is the need of the other Śāstra when a single Śāstra can achieve the objective. Therefore, it should be accepted that the subject differs in each Śāstra as per the thing to be established.

The reply is – this is true. Still, in Indian perspective all individual topics are parts of the whole. Thus, there is some relation between the individual and the whole. It is the relation of inseparability. Take the example of a cloth. There are threads in a cloth. But they are not independent since the cloth exists as long as the threads exist. Similarly, all the Śāstras and Darśan are part of a whole. Just as the threads are interconnected, the Śāstras and Darśan too are interrelated.

Therefore, it is not possible to segregate and state that a particular Śāstra belongs to a particular subject alone. Though a particular topic is discussed in a Śāstra considering it as principal, other subjects too are discussed in it. The principal topic becomes auxiliary to the other Śāstra. A topic discussed principally in one Śāstra is auxiliary to the other Śāstra.

For instance, the categories such as Pramāṇa, Prameya, Sādriśya and other propounded in the Nyāya or Vaiśeṣika Śāstra are accepted in the Vyākaraṇa Śāstra as they are for their Śāstra. Similarly, the nature of Śabda and theories of Artha popular in the Vyākaraṇa Śāstra are tools in Nyāya and other Śāstras.

Thus, all the Śāstras are mutually related. In this manner, each Śāstra accepts the principal theory of the other Śāstra as its means and thus all Śāstras are mutually complimentary.

No action without any motive

The Indian perspective is that each Śāstra has an objective. But, all this gamut of literature is for the pursuit of puruṣārtha or human life-purpose. The Śāstras are acceptable because they propound the means to achieve the desired and avoid the undesired. In its absence, all the Śāstras would become futile like counting the particles on the sea shore.

For this reason only, it is explained in the beginning of any Śāstra, in the context of anubandha chatuṣṭaya, that all Śāstras are conducive to achieving the puruṣārtha.

Puruṣārtha

Puruṣārtha is the motive of human life. Pleasure and absence of pain along with their means are the *Puruṣārtha.* Dharma, Artha, Kāma and Moksha are popular in the scriptures as the *Puruṣārtha*. Every Śāstra should have a *Puruṣārtha* for its subject or else it would not be acceptable. All our Śāstras are aimed at achieving such *Puruṣārtha*. Pleasure and absence of pain are *Puruṣārtha* by themselves. Dharma and other three, i.e. their means, are *Puruṣārtha* since they help in achieving the desired.

Among them, Dharma is that which sustains the world as per the etymology as 'that which sustains is Dharma'. One's nature, virtues, character, moral life, good deeds all these that are helpful in sustaining a society are included in Dharma.

Artha is all that which helps one achieve Dharma and Kāma, such as material property, longevity and health.

Kāma is 'the desired one and its means' just like 'pleasure and its means such as bed'.

Moksha is final release from all kinds of bondage. Liberation or release is of two types namely worldly and other-worldly. The final release or the other-worldly release is release from the fetters in the form of transmigratory life. The worldly release is release from worldly bondage such as ignorance.

As per the Mahabharata saying "one should abandon Artha and Kāma if they are against Dharma" it is evident that one should resort to Artha and Kāma only if they are in accordance with the Dharma. Wealth that is earned for the sake of Dharma in a righteous manner can fulfil our desires and lead us in the path of liberation. Or else, the Artha would become anartha (calamity). Desire would become unsatiated. Thus, the Śāstras teach us to resort to these four in a proper manner. During a discussion in the Mahābhārata as to which Puruṣārtha is superior, it is decided that the Kāma is the superior one. Kāma means desire. It alone is the driving force behind all Dharma and Mokṣa.

Mokṣa that is of the form of absolute bliss too is of the form of Kāma only since it is a desired one. In this manner, all purushartha have their importance.

- Dharma is important as it sustains life.
- Artha is important since it is the means of attaining all the other three.
- Kāma is the beginning and the end.
- Mokṣa is important since it is the final pursuit or the highest human pursuit.

The Śāstra prohibits the uneven practice and enjoyment of these Puruṣārtha. Proper pursuit of purushartha in accordance with place, time and one's eligibility is acceptable to the Śāstra.

Literature is not merely for liberation

It is popularly held that all Indian Literature is liberation-oriented.

But it is not true. The Mahabharata is stated to be having *Trivarga* as its fruit. Dharma Artha and Kāma are the *Trivarga*.

In all the eighteen areas of knowledge, most of the literature is predominantly related to this *Trivarga*.

> *Both Dharma and Artha are stated to be beneficial;*
> *Or, Kāma, Artha and Dharma are beneficial.*
> *Or, Artha alone is beneficial.*
> *Thus, sustenance depends on this Trivarga.*
> (Manu smriti)

Thus, excluding liberation, other three Puruṣārtha, collectively or individually, become *Trivarga*. Establishing the *Trivarga* is the sole objective of all Smriti, Itihāsa and Purāṇa literature.

The Upaniṣad states *'one should make efforts to attain two types of knowledge viz. the Para and Apara'*.

The Apara knowledge is in the form of this *Trivarga*. The same can become para. The same knowledge differs as per the objective. Therefore, the Indian literature is not solely liberation-oriented. It is the means to attain *Trivarga* too.

And, it should not be thought that liberation is something that is attained after death. Liberation is attained every moment throughout life. For instance, birth is liberation from mother's womb. Childhood is liberation from the stage of infancy that is of the form of weakness in hands and legs. Achieving oratory skills is liberation from the state of being taciturn. Youth is liberation from the fickle childhood. In this manner, there is liberation from ignorance; liberation from dependance; liberation from sorrow; liberation from memory; liberation from deeds - thus the bliss of liberation is experienced in every moment of our life at different stages.

There is liberation from sin through dharma. There is liberation from unwanted thing from Artha. There is liberation from the fetter of desire through fulfilment of desire. In this manner, all *Purushartha* ends in final liberation. Though, liberation in the form of absolute release from all bondage as 'one does not return to this mortal world after attaining it' is the absolute objective, relating to the scriptures of liberation, still if liberation is accepted as permeating throughout life as explained earlier, all the Śāstras pertain to the four Puruṣārtha.

In this manner, the Indian literature relates to life together with liberation.

The Indian perspective of life-vision has so far been explained. Śāstra literature aims at establishing the logicality and authenticity of the principles and theories of Darśan. We shall discuss this in the coming chapters.

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3

What is a Śāstra?

Derived from the Sanskrit root *Śās* in the sense of an instruction, the word Śāstra is that which instructs. Instruction, command, control are all synonymous.

Inciting duty, Vidhi or Injunction is in the form of 'this man should do this, this should be performed in this manner, this should be in this manner'.[6]

Vidhi is the instigating sentence from which it is known that the Śāstra is in the form of instruction like the Vedic sentence laying down rules pertaining to the rituals, the dharma Śāstra presenting instructions pertaining to karma and other or the Vyākaraṇa Śāstra giving rules of language.

All these Śāstras enlighten us regarding what is proper action in such and such matters. Hence, it is said:

> *"Therefore, Śāstra is the final authority*
>
> *to you to ascertain the nature of dos and don'ts"*
>
> (Bhagavad-Gītā 16-24)

But, in this ever-changing world the uniformity of all things and their mutual relation is uncertain. In this state, this uncertainty poses many problems.

So, many questions rise in mind that need proper answers.

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[6] Injunction or vidhi is that which pertains to the knowledge of the causal factor of the desire to do, actual performance and the result. (Shabda. Vachaspatyam)

- how can the rules of Śāstra be relevant in it?
- How can the Śāstra of the form of injunction be universal? How is there the possibility of new ideas and theories in the Śāstra?
- In their absence, how can there be any development of Śāstra?

All these questions need to be addressed.

If mere action is the meaning of the Vidhi and the Śāstra pertains merely to Vidhi then Śāstra would not become acceptable. It is not proper to say that the aspirants would desire to know the dos and don'ts alone because the eligible person is independent and would indulge in any action being motivated by the knowledge that it would achieve his desired one for him and not by anyone's injunction. If there is indulgence in action from someone's injunction, then there would not be wishful indulgence. It is indeed proper.

The maker of Śāstra creates neither the things nor the laws of those things. He only defines the things and expounds their laws. He throws light on the relations of things.

Bhagavān Pāṇini too had not made any laws in his Śāstra. He defined the laws. For example, in its euphonic combination with homogenous letter any vowel would get elongated naturally. This is the nature of the sense of speech. In this manner, the rules of euphonic combination in the Śāstra of Pāṇini are not of the nature of laws but of the form of definitions. For this reason, the Sūtra is known as definition.

Thus, following the relations as found in the world, the rules are made through definitions. Śāstra is so called since it presents instructions on the strength of some authority. Hence it is called Śāstra i.e. that which instructs, expounds or explains. All this pertains to the exposition of the existing thing. So, all Śāstra pertain to definitions only.

Hence, the Śāstra is defined in the following manner[7]:

> *"Śāstra is the group of sentences that propounds a meaning which is the means of attaining some result desirable to both the speaker and the hearer, unobtainable through any other source."*

Śāstra propounds some unique meaning. What is it? It is the synchronized sense of some scattered meanings. That sense is unobtained by any other means. The subject matter of physics cannot be known from the other Śāstra. If it were available through some other, then what is the purpose of studying physics? It would not be taken for study.

To avoid it, the matter of a Śāstra should not be obtained from any other Śāstra in general or discussed in it. It should not be obtained in the world. The uniqueness of the subject matter makes the Śāstra acceptable. Its uniqueness lies in it being unobtained from any other means.

That purpose is sometimes of the form of some means of a fruit. Such fruit that is obtained by the Śāstra is often unobtainable from any other means. If it is obtained then the means instructed by the Śāstra would be purposeless as the fruit is obtained from other source.

Such fruit should be desirable to both the qualified speaker and the qualified hearer of the Śāstra. It should be desirable otherwise no one would make efforts for an unwanted fruit.

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[7] Nyayasudha of Jayatirtha

Therefore, Śāstra is the group of some sentences or a text that propounds such unique meaning that is not obtained from any other source from the world or from the Śāstra, that is the means of obtaining the desirable fruit of the speaker and the hearer who are engaged in the Śāstra.

It means that such Śāstra alone gets the status of an authority only when it propounds some meaning that is a means to attain the desired fruit. Thus, it is evident that the desired fruit is the subject of the Śāstra.

It should be understood that one achieves the means of the desired one or knowledge of the desired one or the knowledge of the means of the desired one with the help of Śāstra. Even in the Śāstra that pertains to injunction and prohibition, that injunction etc. also is the matter of Śāstra only. Prohibition too, like the injunction, is a matter of Śāstra and is the means of the desired one. From the meaning as 'instructs' the Śāstra pertaining to the injunction can be taken into account and from the meaning as 'teaches' the Śāstra pertaining to the definition can be taken into account. Still, the subject matter of both the Śāstras is 'the means of the desired one only'.

In this manner, it can be summed up that Śāstra teaches the means of the desired one. For this reason, many Śāstra experts explain that the 'means of the desired' is the meaning of the potential suffix.

One may ask *'it is stated that all Śāstras have same subject and difference in subject is rejected. Then, how come one Śāstra would not be purposeless when the other Śāstra can achieve the same objective?'*

To this our reply is *'when the same topic is differently discussed and established in the Śāstra, it does not lead to the* *difference in the Śāstra. Such differently discussed topic is not achieved with the help of other means. So, it is said that the difference in the Śāstra is due to the difference in the objective (and not due to the difference in the subject-matter). The difference in either the subject or the nature is definitely not the cause. It is definitely the method that is the cause of difference in the Śāstra. Thus, everything is flawless.'*

How are Dharma Śāstra and other of the nature of injunction?

It has been stated already that a Śāstra expounds the worldly laws by teaching them. But, dharma Śāstra and other Śāstras are seen to be of the form of injunction alone since Dharma is of the form of both injunction and prohibition. Dharma has been defined as 'that which characterized by instigation (for action) is Dharma'. How is this? Listen- though a Śāstra is the nature of injunction and of exposition of laws, still the same can be of the form of injunction depending on the different eligible individuals. How can there be the injunction of desire as in the statement 'one should desire health from the Sun god'? Desire cannot be a matter of injunction.

A person desiring health should worship the Sun god early in the morning-this is the injunction here. The worship of sun god is enjoined here. The import of this statement is this- The attainment of health and worship of the Sun God have the relation as effect and the cause respectively or the relation of concomitance can be accepted. Sun worship is the cause of health. Thus, health is pervaded by the worship of Sun god. This is the meaning. When not performed, it is a cause of undesirable result as ill-health. This kind of injunction instructs the children, the dull witted and the ignorant that one should worship the Sun god to ward off this kind of undesirable result and to get the desired result as health. The injunction itself indicates that non-performance of some enjoined thing will lead to some unwanted result.

In this manner, Śāstra adopts this method to instigate an individual for action through such injunction. The import however is the exposition of relation as explained earlier. So, a sentence giving same meaning is injunction with reference to somebody and the same is an explanation with reference to some other person. This is with regards to the individual and to the subject. So, the Naiyayika and other experts of Śāstra proclaim that an injunction is the means of the desired result.

Though the Mīmāṃsākas accept the effect, in the form of result of some action, as the meaning of the injunction, it is on the general principle that a person naturally engages in action by some instigation alone. Of course, effect is definitely something different from the means of the desired one, still it should be known that a Śāstra is stated to be related to the effect with a view to achieve the Apurva of karma established in own Śāstra or to achieve that all kāraka factors are subservient to the effect.

What does a Śāstra expound?

The worldly objects are not the subject matter of Śāstra. If so, the Śāstra would become purposeless as the things are known from the world itself. Śāstra aims at expounding the nature of worldly things and at refining such exposition. Just as a goldsmith achieves pure gold by heating the ornament, melting it, purifying it and separating the gold from other metals, the maker of Śāstra also throws light on the nature of mixed worldly things verbally by way of offering a definition.

Some people in the world consider the body as the self, some other consider the mind as self. Some people consider the space as direction. Some consider sound as word. In this way, there are mixed things in the world and the Śāstra-maker distinguishes them through a definition.

This foremost function of a Śāstra is achieved through a definition. A definition serves the purpose by distinguishing the thing to be defined from homogenous and heterogenous things.

The second function of the Śāstra is that it throws light on the mutual relation of the already established things as their concomitance or relation of cause of effect.
For example, it is stated in the Artha Śāstra that Dharma is the origin of comfort; Artha is the origin of Dharma; Power is the origin of Artha; Conquering the senses is the origin of power; and humility is the origin of conquering the senses and serving the elderly is the origin of humility. The relation of cause and effect among all these starting from comfort to serving the elderly has been stated here. This is a very clear exposition. In similar manner, the relation of concomitance or cause and effect also is stated in Śāstras such as Āyurveda, Jyotish etc.

In *Jyotish*, for example, the exposition of different results when a particular planet enters into a particular zodiac group during a specific constellation is made on the basis of a particular time through the relation of concomitance as 'whenever there is such planetary phenomenon, there is such result to the humans.'

This kind of relation is called 'law' and the foremost function of a Śāstra is to expound such laws only.

Is Śāstra evolving or not?

Does the definition obtained by the Śāstra as the final theory modify or not? If it is modifying then how can it be universal? If it is non-modifying, then how can it be related to the ever-changing worldly thing? How can it be universal?

To this our reply is this: The subject matter of a Śāstra is of two types as non-modifying and modifying. It is easy to define the eternal i.e. the non-changing entities and such definition will remain final. Similarly, the definition of intangible things such as negation, difference, similarity etc., is final. But, the definition of ever-changing entity like a language or an evolving society is deemed to be in accordance with its nature and the definition would change following the object. The Śāstra should expound such definition.

For this reason, Panini created his magnum opus text called Aṣṭādhyāyī using the method of a general rule and an exception. The definitions in that text are on the basis of the thing to be defined i.e. they are flexible to take refinement. Definitions are rather of the nature of general and exceptional rules. The Dharma Śāstra and others also follow the same method or the method of the higher and the lower. Well, enough with elaboration!

Invocation in the beginning of a Śāstra

Indians desire that all their works should begin with an invocation, should have it in the middle and even at the end. If the author happens to be a theist, he would perform invocation in the form of salutations to his favorite deity or benediction etc. Invocation is generally a kind of auspicious action in the form of some praise in the beginning of the work to ward off the obstacles and to grant the desired fruit. Generally, it is in the form of some verses of praise. An Atheist may not believe in some extrasensory entity like God, still, he would describe the unique feature of his work. Such description itself is invocation. Sometimes the core theists or atheists also are found not performing such Mangala or invocation. Still, they should be understood to have performed the Mangala of the form of statement of the subject. Or, when they state that their work is acceptable it is also an invocation in the form of benediction.

The Indian tradition of Mangala or invocation is for the purpose of warding off the obstacles or of obtaining the desired fruit or of the welfare of the students, for the instruction of the students and for the collective development all. Through such invocation, there would be inner peace in the student and listener and a smooth passage into the Śāstra. Hence, it is so proclaimed by the erudite-

Benediction, salutation or statement of subject would be in the beginning.

(Kāvyādarśa 1-14,15)

This kind of invocation in the Sanskrit plays is known as Nāndi. The same is known as 'Punyāha-vāchanam or svasti-vāchanam' in the beginning of rituals. This kind of invocation in the beginning of any work is a traditional practice for success. This is an entry into the path of Śāstra.

Four-fold paraphernalia

It is necessary to attract the attention of the student towards the study of the Śāstra. For it, it is essential to catch his attention by stating that by studying that Śāstra he would achieve the desired fruit or the means of achieving it.

Four essential things are to be ascertained for it as: 1. The eligible person 2. The subject matter 3. The objective and 4. The relation or textual connection.

Who is the eligible person to study this Śāstra? Or, what kind of a student can understand this Śāstra? In this manner, the required eligibility or qualification should be stated in the beginning. The subject that achieves the desired fruit, propounded by the Śāstra should be mentioned after it followed by a discussion about the objective of the study of the Śāstra. Then, the relation or textual connection of all these should be stated.

An exposition of these factors facilitates Śāstra study. All these four are known as *Anubandha-chatuṣtaya* or the required paraphernalia.

Anubandha etymologically means that which attracts or connects the listener or the student with the Śāstra. They are important in the text since they generate interest or conviction in the student to study the Śāstra or the text.
Who is the eligible person? No ownership nor right nor share, only eligibility is required for Śāstra study. The desirous person should achieve eligibility according to the subject of the Śāstra.

- Language skills, knowledge of other Śāstra and desire to know the subject etc. are the common merits in Śāstra study.
- For the study of Yoga Śāstra, the qualities like self-control and other are the specific qualities.

- For the study of Vedānta Śāstra, the qualities like detachment from worldly matters, desire to attain liberation etc. are the specific qualities.

Even in modern age, when a student desires to take up the study of modern subjects like Medicine and other, an entrance exam is conducted to decide the eligibility criteria. This the necessary information regarding the eligibility of a person.

Subject:

Now let us understand this. Like a house in broad day light or an invisible thing in dark forest-cave, a subject that is completely known or absolutely unknown cannot be a matter of desire to know. Doubt occurs when there is difference of opinion or there is the absence of deciding factors.

For example, when two persons are watching a temple from a distance, there can be difference of opinion in them as regards its size. Whose word should be trusted? Is this temple wide or long? In such instance, some decisive factor is sought after to decide the size by removing the doubt or illusion. In its absence, the doubt will remain as before. The matter of desire to know is exactly the matter of doubt.

In this manner, being a matter of doubt or a matter of illusion is the nature of a subject. Hence, all the makers of Śāstra ascertain the nature of subject in the beginning of their treatise. This is the discussion on subject.

Objective or purpose

Objective is that by which a person is engaged. objective is that for which a person indulges in the study of Śāstra or it is that by attaining which the Śāstra study gets purposeful. In the beginning of a Śāstra the desirable thing for the eligible student should be established as the objective so that the eligible person may indulge in the study of that Śāstra to achieve it.

Thus, the objective is conducive to the indulgence of the eligible person in Śāstra study. Valid knowledge of the thing to be propounded by the Śāstra is the foremost objective. Removing non-comprehension, mis-comprehension or wrong comprehension is the next objective. Similarly, the highest human pursuit namely Dharma, Artha, Kāma and Moksha or any other thing is the final objective. Such objective differs depending on the eligible person and the subject.

In the beginning of any Śāstra, the objective is explained so that the students get motivated to study that Śāstra and get interested in it.

Relation

The relation between the Śāstra and the eligible person is that of the propounder and the propounded. That between the Śāstra and the subject is the relation of the establishing one and the established. The relation between the subject and the objective is that of the achiever and the achieved. The relation between the eligible person and the objective is that of achiever and the achieved. The relation between the eligible person and the subject is that of the knower and the knowable.

In this manner, the relation can be known as per the subject. This relation should be logically demonstrated through example on the strength of authority. The makers of Śāstra do directly or indirectly indicate this relation.

Thus, the exposition of four-fold paraphernalia is the foremost component of beginning of any Śāstra.

Indulgence in Śāstra

How does a Śāstra function as regards the things to be propounded by it? There are four steps as: *Enumeration, Definition, Examination and Theory.*

It is stated in the Nyāya Bhāṣya:

> *'Three-fold is the function of a Śāstra as enumeration, definition and examination'.*

Final theory is of course dependent on the function of the Śāstra and therefore the other three only are stated in the Bhāṣya.

- *Enumeration* means enlisting the things to be propouned in the Śāstra;
- *Definition* means distinguishing the enlisted thing from other heterogenous things and
- *Examination* means verifying whether the definition is perfect or not with the help of different proofs and,
- *Theory* is the result of such examination.

Enumeration

The objective of the maker of Śāstra is to enlighten others. The other person will not get enlightened unless there is proper enumeration of the things to be propounded. For it, the things or categories should be first of all named with general nomenclature and then should be specified with the types and specific nomenclature. In this manner, the general and specific enumeration is achieved.

For example, in the Vaiśeṣika Śāstra, the positive entities are generally enumerated as:

- Dravya (substance),

- Guṇa (Properties),
- Karma (Motion),
- Sāmānya (Genus),
- Viśeṣa (particularity),
- Samavāya (Inherence) and
- Abhāva (absence).

These are the six positive categories. Then, the absence or negation is expounded further as '*prāg-abhāva* (prior absence), Pradhvamsa-abhāva (After negation), Anynya-abhāva (mutual absence) and Atyanta-abhāva (absolute negation).

In Sanskrit Grammar also, the specific naming pattern as '*Vriddhir ādaich*' (1-1-1) and '*Parah Sannikharṣah Samhitā*' (1-4-109) is enumeration.

In the Samkhya system also, there is the general enumeration of reals as –

The Prakriti, the prime cause, is immutable;
the evolutes such as Mahat are both producers and the produced and
the sixteenth is the consciousness Puruṣa that is neither a producer nor a product.

Enumeration with names is the first step. By such orderly enumeration, the listener gets curious to know the categories. In the further Śāstric convention too, the same facilitates a non-dubious communication. This is the step called enumeration.

Definition

The second step is to define the enumerated things. Definition is the statement of specific property of something. The specialty of the property is that it abounds in the thing to be defined alone. It does not subsist in others. Property or Dharma in Nyāya Śāstra is a characteristic such as quality subsisting in the substance like fragrance in flowers or water in the pot, or taste in honey or color in the cloth or charity in a person or tree on a mountain or nest on the tree or a bird in the sky. Thus, one can imagine many Dharmas. In all these, the specific property abiding in the thing to be defined becomes its definition.

For example, if the physician has to state that a person is suffering from such and such disease, he has to diagnose some peculiar characteristic of that disease that is not found elsewhere. Then only he can ascertain the nature of the disease. If no characteristic is there in his mind, then he can neither diagnose the disease nor cure it. Thus, providing proper definitions is the foremost work of the Śāstra.

What is the purpose of a definition?

A definition delimits the thing to be defined from other homogenous and heterogenous things. Thus, it ascertains the nature of a thing by way of exclusion. It is stated in the Nyāya Vārtika Tātparya Ṭīkā:

> *'Definition is the statement of negative reason. That does distinguish the thing from homogenous and heterogenous things and ascertains the nature.*

Hence, the erudite explain that the purpose of the definition is to exclude a thing or facilitate convention.

Thus, exclusive ascertainment of a thing by which both exclusion and convention can be achieved is the purpose of a definition. A flawless definition alone can achieve this kind of objective. A less pervading or over pervading definition leads to ambiguity. An impossible definition leads to mis-apprehension. Therefore, an erroneous definition cannot achieve the desired purpose.

So, definition alone is the foremost tool to a person who is inclined to make a distinct exposition of things. Before defining them, the things to be defined are enumerated with a view to give a general understanding. Enumeration is thus conducive to definition and the locus of providing a definition. After defining the enumerated things in this manner, an examination of the possibility of such definition and of the merits or demerits of such definition is made. In this manner, since both enumeration and examination are for the purpose of the definition, a definition alone is the most important in the Śāstra.

The entire gamut of Sūtra of Panini is known as Definition only. In the introductory section called Paspashahnika in the Bhāṣya the Bhāṣyakāra, Patanjali, stated that the word is the Lakshya and the Sūtra is the lakṣaṇa while explaining on the Vārtika 'both the Lakṣya and the Lakṣaṇa are together called *Vyākaraṇa*'. In that context, the definitions of word are given to keep one abreast with the propriety of word.

In the Vedānta Śāstra too, when the exposition of the Brahman is commenced as 'now therefore an enquiry into the Brahman' (1-1-1), the definition of Brahman is provided first of all as 'Brahman is that which is the cause of creation etc. of this' (1-1-2). In similar manner, even in the Āyurveda Śāstra the disease is defined first or in the Jyotish Śāstra the planets are defined first.

Thus, the foremost function of any Śāstra is to provide definition of all the knowable categories of their system. In Indian System of Logic too, great amount of effort in providing definitions can be observed. Many Nyāya texts such as Pancha-lakshaṇi, Siddhānta-Lakṣaṇa, Hetvā-bhāsa-Sāmānya-Nirukti etc. of the Nyāya system are found devoted to providing definitions of logical terms and relations alone.

The Karma Mīmāṃsā is devoted to define Karma while the Dharma Śāstra is devoted to provide definition of Dharma and Adharma and to establish Dharma.

Three defects of a definition

A characteristic that is free from three defects is a good definition. The opposite is a defective definition. There are three defects of a definition as:

1. Ativyāpti or Over application
2. Avyāpti or Lesser application and
3. Asambhava or Impossibility

Let us understand these one after one.

Ativyāpti or extensive application is a defect of definition that occurs when the characteristic of a thing to be defined is applicable to something else too. If someone defines a cow as that which has horns, then there will be *Ativyāpti* because the animals like buffalo also have horns. If someone defines an airplane as that which flies in the air, then all the small vehicles flying in the air would become airplanes. This is a defect called over or extensive application of a definition.

Avyāpti or lesser application is that defect when the characteristic of a thing to be defined is not present in few things to be defined. This is partial application. When someone defines a cow as that which is black, then the cows that are not black would not be cows. This is partial application of a definition.

Asambhava is the third defect in the form that the characteristic of the thing to be defined is not at all possible in any object of definition. If a cow is defined as that which has five legs it is a defect called impossibility since a cow has four legs only. Having five legs is not possible.

A definition that is free from these defects is a flawless definition.

A general and a specific definition

A definition is of two types as *a general definition and a particular definition*.

Sāmānya means common characteristic that which is commonly present in many homogenous things like mango-ness is common in all mangoes or cow-ness in all cows or animalhood in all animals and humanity in all humans etc. There will be different kinds of mangoes, different kinds of animals etc. Still, some characteristic that is not present in others and present in some particulars is the particular characteristic. It is specific definition. Abstraction is achieved with the help of this general definition and classification is achieved with the help of the specific definition.

- The general definition is commonly present in many things to be defined.
- The specific definition however is restricted to some particulars and is not present in others.

It is not easy to comprehend this kind of general and specific characteristics in the worldly matters. For example, there are countless words in any language. Observing each word with its generic and specific characteristic and making a classification as groups requires Śāstric vision.

For example, it is possible for us to find a common factor as *Ta* in all the words ending in instrumental case (third case such as Ramena, Harinā, Ramaya, jagatā, rājnā etc.). Finding a common factor as substratum in all the varieties of locative kāraka as subjective, connected and pervading is of that kind. Even finding some celestial body as planet (Graha) existing as the modes of earth and fire is also of this kind. We can see this elsewhere also. On account of this vision, the maker of Śāstra is known as a sage.

Similarly, finding some common characteristic among all similarly looking words is also wonderful. For example, in the sentence 'Going home (Griham Gachchati) and moving towards home (Griham prati gachchati) the word Griham in the first sentence is in accusative case in the sense of kāraka while the same in the second sentence it is upapada vibhakti. This difference is known from the vision of Pāṇini. In spite of having common appearance, there are varieties such as sati Saptami, nimitta Saptami, kāraka Saptami etc. on the basis of different approach. All this should be deliberated upon in detail. All the Śāstras are engaged in making this kind of general and specific definitions.

Types of definition

A characteristic is of two types as permanent and temporary or eternal and non-eternal. If a temporary characteristic is taken for making a definition, then the definition will be temporary. When a person says while giving address that the administrative building is that which has crows on it, then this definition serves the purpose as long as there are crows on the building. Later, even when the crows are absent on the building, the building can be identified. This is called 'upalakṣaṇa' (a temporary definition).

If the definition of an administrative building is given as 'that which has the national flag on it is the administrative building' then it will be permanent definition. This itself is called 'the nature or essential form of the thing'. This difference in definition is known as 'tatastha lakṣaṇa and svarupa lakṣaṇa' in the Vedānta system. 'The moon is bright' is the svarupa lakṣaṇa since brightness is the nature of the moon. 'Moon is the cause of tides in the sea' is of course the tatastha lakṣaṇa since the moon causes tides only on the full moon day. This characteristic serves the purpose of distinguishing a thing from others temporarily and is different from the thing to be defined. The purpose however does not get different in spite of the difference in the definition as permanent or temporary.

Definition-terminology (meta language)

As for the conventional purpose, some special language is required for Śāstric purposes also. Making a perfect definition is the foremost ancillary of any Śāstra to facilitate distinct Śāstric usage. The Śāstric language is required to be unambiguous in order to make refined definition. In the world, language in general is polysemous. But the word used in the Śāstra should however have a specific and fixed meaning. For example, the meaning of the word *mass* in physics is different from the meaning in which it is used in the world.

The word Guṇa used in Sanskrit Grammar stands for three letters as 'a, e, au' and the same word stands for three natural forces as sattva, rajas and tamas in the Sāmkhya system, for the twenty-four qualities in the Vaiśeṣika Śāstra and for energetic expression etc. in poetry and for generosity and beauty in the world.

In this manner, language follows convention and is natural in the world. When its sense gets specific and limited, then it becomes technical or Paribhāṣā i.e. meta language. The word Paribhāṣā stands for that language which gives a specific meaning. Śāstras function with this kind of technical language and not with general worldly language. Any worldly language tends to be ambiguous but the technical language is non-ambiguous. For example, the language of courts is technical and not general.

In Indian Śāstras, the worldly language itself is refined as technical language for the Śāstric purpose and no new language is created. In the western traditions however, some technical languages are created for the sake of scientific convention. Mathematics is the basis of it. Thus, without mathematical language, even the western science cannot function. The Indian Śāstras make use of the worldly language for Śāstric purpose. This is the difference. The language of Nyāya serves the purpose.

Since the worldly language can be interpreted in many ways, there is scope for doubt and such language cannot be conducive to assertion of the meaning in some context. As a result, there is no proper communication in the world leading to mutual dispute as is seen in the world popularly. In the poetry too, many meanings are possible through pun and implication. In similar manner, mutually contradicting interpretations are possible in the sentences of Śruti, Smriti and Sūtra etc.

For this reason, the Naiyayikas (Logicians) have created some new technical language of knowledge-representation for expounding the topics (prameya) and means of knowledge (Pramāna) in their system, which represents the knowledge form in an unambiguous manner. Though this language is a mental creation, it is not artificial. By restricting the direct connotation and the verbal potency in such and such specific meaning, the technical language or meta language makes some limitation. Paribhāṣā is a restricted language since the potency of meaning is restricted by it. This is not artificial language and therefore this language can achieve not only the exposition of technical meaning but also a lucid, unambiguous convention.

For this reason, the Nyāya technical language after the thirteenth century ACE, has influenced almost all Śāstras. The method of refining the definition with the help of the technical language of Nyāya Śāstra is widely seen in all Śāstras, philosophical systems and even in sciences like Āyurveda.

Purpose of a definition

What is the purpose of a definition? It is either distinguishing something from others or facilitating convention. In this context, convention means Śāstric presentation. Through the definition only, it is ascertained in the Śāstra as to in what sense the technical words of that Śāstra should be used. Verbal communication depends on definition. For distinct communication, technical language is required. Definition alone serves the purpose of distinguishing something from others. Through a definition only, the subtle and the subtlest things and intangible things, categories and facts too can be known in a distinct manner. In this manner, the definition that is the heart of all Śāstras serves the purpose of Śāstra namely generating intellect, discretion and purity of thought.

Examination and decision

Examination is the way of examining whether the given definition fits well in the case of the defined or not. This examination of propriety is known as pariksha. How is it done? With the help of the means of knowledge. The latter is the instrument of examination. If the definition contradicts the means of knowledge, then it is rejected. That which is contradictory, nullified and impeded cannot be a means of knowledge. These means of knowledge such as direct perception and other should be understood as per the respective Śāstras. After enumeration, definition and examination, the final theory or verdict is delivered. This is the conclusion of the means of knowledge.

Method of defining things

It has been said that making a definition is the very duty of a Śāstra. Let us deliberate on how it is done! Definition or lakṣaṇa is the unique characteristic of the thing to be defined or intended to be defined distinguishing it from others. The thing to be defined is the Lakshya or Dharmin which is to be distinctly known being distinguished from others. If it were single, it could have been defined by a single definition, but there are many similar things. So, some general characteristic needs to be identified with the help of which the group can be known. Then alone the group of such things can be known as homogenous that can be communicated with one word on the basis of general characteristic. For example, there may be many cows of different colors, forms and sizes, still all those cows can be known as belonging to one class and can be communicated with one word as 'cow'. Similar is the case with other things such as pot or golden ornaments.

Though finding a common characteristic is not difficult as regards the worldly things (the same characteristic becomes unique in relation with the other) still, it is not that easy to define, on the basis of a common characteristic, the subtle things like odor, taste etc.; formless things such as time, space etc.; imperceivable things such as particles etc.; Śāstric matters such as the relation of inherence, particularity etc. or sattva, rajas and tamas etc. or vāta, pitta and kapha etc.

There are few matters that are known from the world yet can be ascertained by Śāstra alone such as democracy, human-rights, nationalism, social renaissance etc., or some theoretical entities, it is not that easy to find a common characteristic. In that case, such entities can be known with the help of definition only. The Śāstra-maker acquires the required vision to grasp the common characteristic on the strength of very subtle and sharp intellect and of excellent talent acquired from deliberation. Being endowed with them, he will be able to see and grasp that common characteristic that cannot be known by common people and on the basis of it he can define things distinguishing them from others and expound the cause-and-effect relation between things. All this is the process of definition only.

The characteristic is of two types as relative and absolute or dependent and independent. The absolute characteristic, in the form of a quality or a class or some adjunct, resorts to the dharmin alone and depends on it; while the relative characteristic depends on the dharmin and at the same time expects other dharmin also.

Take for example the characteristic such as boy-ness or pot-ness. This is absolute characteristic that resides in its dharmin alone. The characteristic such as son-ness (being a son) is a characteristic that refers to a relation. When we say 'Rama is son of Dasharatha,' Rama is the dharmin and being the son is the dharma. This dharma is relative since there is an expectancy in the form of 'whose son' after hearing that sentence. Then, there is the other sentence as 'son of Dasharatha' relating to some other. Such relative characteristics are known as relations too. Characteristics such as 'possessing it, depending on it, being ancillary to it, being instrumental to it, being achieved by it, being pervaded by it or pervading it etc. are of the form of relations. Still, they are treated as definitions in Śāstra texts. In this manner, a common characteristic present in a group is considered as a definition to distinguish a thing within the group or sometimes the relation too is considered as definition for the same purpose of throwing light on the mixed categories.

Scrutiny of things by definition

The definition expounded in the Śāstras is not only for the sake of expounding the things but also for the purpose of scrutinizing the things. In each Śāstra the things to be known perfectly are of three types as lokasiddha (worldly things), Śāstrantarasiddha (established in other Śāstras) and Svamata Siddha (established in one's own Śāstra).

1. **Loka Siddha:** These are the things such as home, bed, gold, vehicle, birds, animals, trees etc. that are experienced by all in this world by direct perception etc. No one has any difference of opinion about these things.

2. **Śāstrantara Siddha:** These are things accepted in other Śāstras as means of comprehension such as: different words in Grammar, types of argument, syllogistic steps and types of fallacies of reasoning, kinds of relations called concomitance as co-existence and non-co-existence etc. in the Nyāya system. The numerals, their kinds, lesser than, greater than, equals, in-equals etc. in Mathematics; Or, the factors ascertaining the import and various maxims in the Mīmāṃsā Śāstra also fall in this category. These are accepted in other Śāstras too. Though there may be difference of opinion regarding other categories, there is no such difference of opinion as regards these categories that are in the form of favorable and content-neutral means.

3. **Svamata Siddha:** These are the things as prameya that are not common to other Śāstras, unknown in other Śāstras and peculiar to one Śāstra as the things to be propounded. The Brahman in the Vedānta, Sphota in the Vyākaraṇa , Karma in Mīmāṃsā, Infinity in Mathematics, SatkāryaVāda in the Sāmkhya system, Samādhi and it's auxiliaries in the Yoga system etc. come under this category. Even in modern sciences, the different chemicals in Chemistry, nature of matter etc. in Physics; speed of light etc. in Astrophysics etc. are of this kind.

The categories of the first kind do not require any definition as they are comprehended in their essential form by people in the world with the help of various means through class etc. If any definition is required anywhere, then the Śāstra makes a definition for that purpose. The categories of other Śāstras need to be defined by those Śāstras only. They alone should be accepted. The categories of own Śāstra are to be expounded by own Śāstra. The efforts of the maker of the Śāstra are aimed at this definition only.

Definition as relation

The definition explained in Śāstra is of the form of relation too. A close study of all Śāstras reveals that it is of two types as relation as the cause and effect and relation as the pervasive and the pervaded.

The relation as cause-and-effect: This is like heart of all Śāstras. Though there is difference of opinion regarding the nature of such relation, there is much deliberation on the exposition of its nature. In the world there are two types of things as eternal and non-eternal. The eternal things have no origination and destruction while the non-eternal things have them.

Origination means a formless thing attaining a form or having a temporal or spatial relation. When it is said that a thing called pot is produced from clay, it means that the pot which did not have any form before its production has attained a form as a pot after the operation of all the things instrumental in its production and is a matter of our perception in space and time. Then only that pot becomes a matter of valid knowledge. Through production it is called an effect or product. Before its production, there is its prior-absence in clay or in the two halves of pot as 'the pot will be produced in this'. Pot is the counter positive of such absence and being the counter positive of its absence before its creation is the nature of an effect or product.

A cause is that which is definitely and assertedly present before the production of the effect. It is called a cause only when it is inevitably and invariably present before the production of its effect.

When it is said ‘there is cloth in the presence of threads’ through positive concomitance and ‘there is no cloth in the absence of threads’ through the negative concomitance, the thread is known as invariable factor in the production of the effect like cloth. It means that the cloth cannot get into existence and sustain without threads. In this manner, the cause i.e. threads subsist in the effect i.e. cloth and become its cause. Similarly, the conjunction of threads too is the cause. This kind of cause-and-relation relies on generality i.e. all threads are the cause of all cloth (Thread in general is the cause of cloth in general) and not that a particular thread is the cause of a particular cloth since such thing is directly comprehended. Since the particulars are directly perceived with the help of direct perception etc. the Śāstras make endeavor to throw light on the generality.

Though there are no two things as the cause and effect in the Samkhya system since both are the two forms of the same thing and a relation such as cause-and-effect based on difference cannot exist between the modification and the modified, still the relation in the form of manifestation of the effect based on identity is definitely accepted.

Similarly, the effect is a superimposed one in the Advaita system of philosophy. Sometimes it is regarded as different and non-different. Whatever may be the nature of relation, all have accepted the relation of cause and effect. All the Śāstras serve their purpose by expounding the means or modus operandi for the attainment of the result called liberation. In this manner, the duty of a Śāstra is to propound the means of achievement and the object of achievement. In modern science also, defining the gravitational force that is responsible for the fall of things and examining the definition of such force is done.

Similarly, in other Śāstras also the causal factors of repeated occurrences are sought after. This too is a kind of definition.

Relation of pervading and pervaded: The relation called concomitance is popular in all Śāstras. Wherever there is smoke there is fire-is the set example. Thus, smoke has invariable co-existence with fire. The pervaded is present in lesser areas compared to the pervading one that is present in more areas.

This kind of pervasion is an important relation in mathematics and set theory. The sub-set is part of the prime set. The prime set is pervading and the sub-set is the pervaded. This is the relation of pervasion. Similarly, in the instance of water molecule H^2O the oxygen is more pervading. This kind of relation can be understood between two things or occurrences even in the absence of temporal relation or spatial relation or cause-and-effect relation or natural relation.

Comprehension of co-existence of the pervading and the pervaded coupled with the non-comprehension of inconsistency is the means of comprehending this kind of concomitance.

In the Venn diagram, this kind of relation between A and B can be shown in the following manner:

Diagram-I

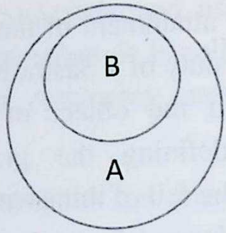


Diagram-II

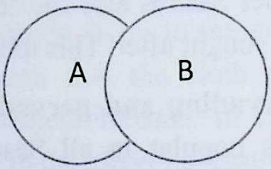
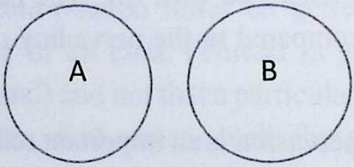


Diagram-III



Out of these, there is pervasion as shown in the diagram-I and no such pervasion in II and III.

Between A and B, there is partial or one-sided pervasion since A is pervading and B is the pervaded. Between those two that have mutual pervasion there is even- pervasion. For example, when it is said ‘even number is divided by two’ it means that whatever is divided by two is an even number and whatever is an even number that can be divided by two. Similar even pervasion can be seen in instances such as ‘cow-ness and due lap’ and between the qualities and substances and between categories and knowability.

A substance has qualities and whatever has qualities is a substance. This kind of relation should be learnt from Śāstra.

Though worldly relation of this kind can be known from the world through direct perception etc., the relation of concomitance among the Śāstric categories can be known from the Śāstra only. In Jyotisha too, the concomitance between the names of cusps or houses and their results is expounded by the Śāstra only. In Vyākaraṇa and other Śāstras, the concomitance of vowel-sandhi and kāraka and vibhakti etc., is explained. Thus, an effort to expound this concomitance alone can be known in all Śāstras.

Method of Śāstric deliberation

In all Śāstras, a method of deliberation is adopted to ascertain the nature of reality. Some of them are mainly explained below:

1. The Vāda kind of argument

Kathā is the Sanskrit word for a discussion or argument about a topic regarding which there is disagreement between the opponent and the proponent. It is of three types as Vāda, Jalpa and Vitanda.

Vāda is such kind of an argument between two people desirous of knowing the reality. This can take place between teacher and student or between two friends. When two people are engaged in argument or discussion for the sake of getting valid knowledge of reality, there can be this kind of argument resulting in the assertion of reality. Realization of the reality shall be the result of this Vāda.

Jalpa is the second type that takes place between two people desiring to win over each other. This kind of argument is between two people who want to win over the other by refuting the view of the other and by establishing own side. In Jalpa, defeating the opponent by hook or by crook is intended. By the defeat of other person only, the Kathā ends in the establishment of own side.

Vitanda is the third type in which there is no establishment of own side. Vitanda is employed with a view to refute the view of the opponent alone. Establishing own view is not intended here. If the opponent is defeated, this kathā ends there.

Thus, the three kinds of kathā facilitate refutation of opponent, establishment of own theory and ascertainment of reality in all Śāstra texts. The points of defeat are also mentioned in them for deciding victory or defeat. Point of defeat or Nigrahasthāna in Sanskrit is the technique of pointing out defects in the argument of opponent to defeat him. All this is expounded in the Nyāya Śāstra in detail. This too is the most important component of Śāstra.

2. Deliberation on the strength of the means of valid knowledge

Following the dictum as 'establishment of any theory depends on the means of valid knowledge'. the means are explained now. The most common means of valid knowledge are three namely Pratyaksha (direct perception), Anumana (inference) and Shabda (Verbal testimony) that are sometimes in consonance with the object and sometimes not. Being in consonance with something means 'being a means that has same object and same qualifier'. When there is contradiction with the qualifier the consonance also gets disturbed. As for example, the sentence 'there is water in the pot' is contradicted by the sentence 'there is no water in the pot'.

When there is a clash between two means of knowledge, then the examination of the strength of the means is conducted to ascertain the validity. The stronger cognition becomes the accepted means of valid knowledge; in that context the other means get nullified by it. Due deliberation is done in the Śāstras as to how this examination should be conducted.

Direct perception is of course naturally stronger than inference and verbal testimony since it is of the form of direct experience of directly perceived things. Inference depends on both direct perception and verbal testimony and employs concomitance and pakṣdharmata as means of valid knowledge and thus it is weaker than the two.

For this reason, the Vedānta Sūtra (2-1-11) refutes the validity of inference in Vedānta matters. It says 'since Tarka (reasoning) is unstable, if it said that it should be inferred in another way, still there is no escape from the defect'. In the Nyāya system, this inference is an independent means of knowledge and strong due to concomitance and paksha-dharmata. The Verbal testimony however is stronger as regards the matters of direct perception and verbal testimony. For example, in knowing the circumference of the Moon, the direct perception is not any means of knowledge as it gets weaker due to the huge distance. Inference or verbal testimony becomes the means of knowledge in such instances. In the knowledge of qualities of things present in broad light and in the taste of consumed food, direct perception alone is the valid means. In some matter such as gravity etc. that are beyond the reach of our senses, the inference alone is the means. Though we can know through direct perception that such thing is not heavy, inference is definitely stronger. Similarly, in the matters that cannot be known by direct perception or inference, the verbal testimony is the valid means.

In this manner, when an examination is made regarding the relative strength of the valid means of knowledge, whatever is contradicted is not a valid means. Though the self-valid scripture may have contradiction with perception etc. still it cannot be treated as invalid and its validity should be accepted by resorting to the way of establishing it in another sense (than the sense in which there is contradiction). Perception and other means are strong with regards to their own particular matter.

The scripture is a valid means as regards the matter that is beyond the reach of sense; perception is valid as regards its compatible matter and inference is valid in matters that are not a matter of either direct perception or verbal testimony.

Thus, the Śāstras function on the strength of these valid means of knowledge in ascertaining the nature of the knowable (prameya).

3. Reasoning

Reasoning or reductio ad absurdum is that which is conducive to the valid means of knowledge. The Nyāya Sūtra explains this as 'Tarka is that conjecture on the basis of some reasoning to get valid knowledge when something is not fully known[8]'.

Since it ends in the opposite it is a valid means and is included in inference but the Nyāya thinkers do not consider it as direct means of knowledge as tarka relates to some contradicted issue as 'were there no fire, there would be no smoke here' and cannot be valid knowledge. 'Since there is smoke, the fire should be accepted there (as present)' is the opposite arrived at by Tarka, that is in the form of some possibility. This in turn makes us accept the fire and finally leads to the possibility of fire only. For this reason, Tarka is not an independent means of knowledge but is conducive to the other means of knowledge. It means that when perception and other means of knowledge get contradiction, then Tarka helps by removing such hurdles and strengthen those means of knowledge in establishing their matter.

Here are some examples:

1. The scripture that states the size of the Moon appears to be against (contradictory) the direct perception of the Moon as of the size of ten inches or so and such scripture may be regarded as invalid outrightly. But on the strength of tarka that direct

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[8] Nyaya sutra 1-1-40

perception is weaker as regards such distant things, we discard such contradiction and ascertain the size of the Moon.

2. In the context of inferring the existence of an Almighty reality (God) as 'the earth and such things should have a creator since they are products' there will be a doubt as to why any human is not postulated as the creator as in the case of a pot. In the presence of such doubt, the inference gets weaker and it would be difficult to establish God as the creator. In such circumstance, tarka as 'had the creator been non-omniscient He would have been not Omnipotent, in that case He would not be able to create all these things such as earth and other.' helps us reject the possibility of other creator and ascertain God on the basis of the earlier inference. In this manner, Tarka is conducive to other means of knowledge.

Tarka of the form of inferring defects in other's argument leads to the possibility of undesirable result. The undesirable results are such as:

- Anavasthā (regressus ad infinitum),
- Chakraka (circuitous argument),
- Vyāghāta (Mutual contradiction)[9] etc.

Anavasthā is in the form of postulating unending invalid causes even in the absence of valid means.

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[9] It is in the form of contradicting own activity, own logic or own statement.

Ātmāshraya is in the form of stating something as its own cause.

Anyonya-āshraya is in the form of mutual causation.

Circuitous argument is in the form of stating a series of causes with each effect as the cause of the next.

The other should be surmised in this manner. The opponent points out similar defects in the argument of others. The proponent should reply and remove them or else his argument would become fallacious. Thus, Tarka helps one establish his theory by rejecting the opponent's view.

4. Deliberation on simplicity and complexity

Śāstra functions to attain the desired one in a very simple way possible and therefore the Śāstric theory depends on simplicity. That's why the Śāstra scholar should establish the complexity in opponent's view and simplicity in his own theory. This simplicity may be due to words or meanings or method or comprehension.

Though a thing can be accomplished with the help of one cause, when many causes are used for it, it is complexity of postulation caused by category.

When there is water in one's well in own house to quench thirst and the person is asked to go to the river on the out skirts of village, it is complexity caused by the method.

In Sanskrit Grammar, simplicity in words is also desired.

In the Nyāya Śāstra, simplicity in comprehension of things is appreciated. In this manner, when two different views are put forth and the means of knowledge are also same, then the final decision is made on the basis of simplicity and complexity.

The view that is heavy with complexity should be given up and the other should be accepted for its simplicity. Thus, this simplicity is the conducive factor in its acceptance. The simpler one should be accepted.

5. Sangati (Connection) and Tantrayukti

Śāstra is the collection of sentences that propound a specific meaning. These sentences attain sentential uniformity if there is one subject. Many other topics too are explained in the Śāstra as complimentary to the principal subject. The difference in the chapters and sections is due to difference in the subject. If all these are not connected, then the Śāstra will be unconnected and would get contradicted.

Sangati or connector means such relation that gives scope for an expectancy of the exposition of another topic when one topic has already been expounded. The next section begins on the basis of this sangati.

In Nyāya Śāstra, six types of such Sangati are explained as:

1. Prasanga
2. Upodghāta
3. Hetutā
4. Avasara
5. Nirvāhaka aikya and
6. Kārya aikya

In the Mīmāṃsā Śāstra, the sangati is of two types as Aṇtarbhāva Sangati and Ānantarya Sangati.

Antarbhava Sangati is when the topic is the same. The adhikarana has this sangati with the pada, the pada has this with the chapter, the chapter has this with the Śāstra. Each is included in the other through the relation of inclusion. Through this only the topic of the Śāstra is related to the chapter, the topic of the chapter has this sangati with the pada, that of the pada has this sangati with adhikarana, that of adhikarana has this sangati with Sūtra. Thus, the Sūtra, adhikarana, pada, adhyāya and Śāstra have this Antarbhāva Sangati.

Ānantarya Sangati is of several types as Ākshepa, Prasanga etc.

- If the next adhikarana commences through ākshepa it is ākshepa sangati.
- If the topic of previous section is remembered in another section it is prasanga sangati.
- When the remembered cannot be ignored it is Prasanga.
- If the effect or cause or efficient factor is explained in another, then that itself becomes the sangati there.
- If two causes of a single effect are expounded successively then it is karya aikya sangati between those two sections. Similar is the NIrvahaka Aikya.

- Without this sangati no Śāstra engages in the exposition of any topic.
- That which is required to be expounded after something is related to the latter.

And, in this manner, sangati is complementary to sentential uniformity in the Śāstra.

Tantra Yukti: Tantra means Śāstra and Yukti means technique or methodology. In any Śāstra, many techniques are employed to propound different theories in different sections. In the Āyurveda, Kautilya Artha Śāstra and other these techniques are widely employed.

Below is a list of popular Thirty-Six Tantra Yukti:

Tantrayukti

1. Adhikarana (Topic of discourse)
2. Yoga (Appropriate arrangement of text)
3. Hetvartha (Extension of concepts with references)
4. Padārtha (Correct meaning of word or group of words)
5. Pradesha (Partial adumbration)
6. Uddesha (Concise statement)
7. Nirdesha (Elaboration)
8. Vākyashesha(Supply of ellipsis)
9. Prayojana(Purpose)
10. Upadesha (Authoritative instruction)
11. Apadesha (Reasoning of statement)
12. Atidesha (Indication of future event)
13. Arthapatti (Implication)
14. Nirnaya (Decision)
15. Prasanga (Restatement in another context)

16. Ekānta (Categorical statement)
17. Anekanta (Compromising statement)
18. Apavarga (Exception)
19. Viparyaya (Assertion to contrary)
20. Purvapaksha (Objection)
21. Vidhāna (Sequential interpretation)
22. Anumata (Acceptance of other interpretations)
23. Vyākhyāna (Elaboration)
24. Samshaya (Doubt)
25. Ateetavekshana (Retrospective referencing)
26. Anāgataveksha (Prospective reference)
27. Svasanjna/Swasandnya (Technical nomenclature)
28. Uhya (Logical deduction)
29. Samucchaya (Compilation/Collection)
30. Nidarśana (Illustration)
31. Nirvachana (Scientific illustrations/ Definition)
32. Niyoga (Injunction)
33. Vikalpana (Option)
34. Pratutsara (Rebuttal)
35. Uddhāra(Re-affirmation)
36. Sambhava (Original source)

Out of these, some thirty-two tantra yukti types are counted in Artha Śāstra and are referred in other Śāstras too with some difference in number.

These are employed in Nyāya Śāstra, Āyurveda (especially in Charaka Samhita, Sushruta Samhita and Ashtanga Hrudaya), Yukti Dipika on Sāmkhya Kārikā and some Śāstric texts in Tamil and Pali languages.

These tantra yukti techniques, employed as connectors in the Śāstras, are useful in bringing about sentential uniformity in the Śāstra. These are conducive to the understanding of import of the Śāstra by connecting the sentence. In this manner, the sangati types are useful in bringing about the uniformity in the subject while the tantra yuktis are useful in bringing about perfection in the Śāstra. This is the Śāstric method.

Śāstric Theory

Unless one has omniscience, even by becoming the Lord of gods, Mahendra, one cannot comprehend even one subject thoroughly (rightly).

Therefore, one should always nurture the desire to know everything.

By studying a single Śāstra, one cannot comprehend the essence of any Śāstra. One cannot ascertain the final theory of Śāstra. By studying different Śāstras, one will be able to grasp the import of Śāstra thoroughly. Imagine, an architect requires the knowledge of many subjects such as land, calculation, technology, machine, skill etc., while designing the construction of a building, similarly a Śāstric scholar too requires the knowledge of many different Śāstra in order to construct a final theory or grasp the essence.

For this reason, the education system of the olden days required the student to have at least a preliminary knowledge of eighteen areas of learning, sixty-four arts etc. definitely.

Thus, not only research in these subjects but also their proper application and practice are required. Sage Patanjali said *'Where is Dharma, in knowing a subject or in applying the knowledge?'* As a matter of fact, the knowledge that is put to practice gets strong. No other way! Then only one will be able to arrive at a final decision regarding the import of all Śāstras.

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4

The galaxy of commentaries

Indian tradition is based on oral transmission of knowledge. All Vidyās in India have prospered with the motto that knowledge should be directly obtained from an able Guru and they all flourished on the basis of the oral tradition alone.

Following it, the areas of learning later got the unique system of written texts in this nation. The auxiliaries of Veda, Nyāya, Mīmāṃsā and Darśan have been composed with economy of words.

The Chāndogya Upanishad exhorts as *'My boy! All these beings are from the Reality called Brahman.'* Similarly, it should be understood that all Vidyā or branches of knowledge have originated from the Veda. These branches of learning are divided into fourteen or eighteen.

> *Purāṇa-Nyāya-Mīmāṃsā-Dharma Śāstra-*
> *Six Vedanga-four Veda*
> *are the fourteen areas of learning and of Dharma.*
> (Yājnavalkya Smriti 1-3)

Together with the four sub-Veda, these become eighteen in number. The sub-veda are namely Āyurveda, Dhanurveda, Gandharva Veda and Artha Veda. These are enumerated as under:

> *The Four Veda, six auxiliaries, Mīmāṃsā, Nyāya, Purāṇa*
> *and Dharma Śāstra*

> *are the fourteen areas of learning. Together with Āyurveda, Dhanur Veda, Gandharva Veda and Artha Śāstra, these are eighteen.*
>
> (Vishnu Purāṇa 3-6-28,29)

In the Chāndogya Upanishad (7-1-2) it is so described[10]-

"Sir! I have studied Rigveda, Yajur Veda, Sāmva Veda and Atharva Veda, Itihāsa, Purāṇa, Pitrya, Rashi, Daiva, Nidhi, Vākovakya, Ekāyatana, Deva Vidyā, Brahma Vidyā, Bhuta Vidyā, Kshtra Vidyā, Nakshatra Vidyā, sarpa Vidyā, Devajana Vidyā. All this I studied".

The Mundaka Upanishad (1-1-5) too describes this as:

> *"The Vedas are the Apara Vidyā and that through which one can attain the Imperishable is the Para Vidyā".*

Bhartihari, the author of Vākyapadiya, too has explained that though one, the Veda has been established by the sages in many branches. Thus, following the Veda and various means of knowledge, the makers of Smriti had composed different Smriti and Śāstra as a means to achieve the direct and indirect objectives. For an easy understanding on those who cannot ascertain the meaning of the Vedas directly from the texts, the meaning of the Vedas has been elaborated in the Smriti texts. Thus, the Smriti texts are based on the Vedas. Many philosophers also had brought into light many systems of philosophy on the basis of the Vedas and Smriti on the basis of their own experiences. Therefore, it should be known that all this gamut of literature is based on the Vedas only. Still, the

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[10] See page No. 13-16

Vidyā in the form of undisputable Praṇava is one only. The various branches of learning help one attain the direct or indirect result and lead to refinement of knowledge.

This idea is elaborately discussed in the Vakyapadīya as-

> *The Veda is both the means to attain That reality called Brahman and is its reflection. Though one, it has been thoroughly expounded by the sages differently. (1-5)*
>
> *The various Smriti texts yield direct and indirect results resorting to which the knowers of the Veda had brought into light the meaning of the Veda with the help of different reasoning. (1-7)*
>
> *Following their own different understanding, the Monists and the Dualists have many controversies as regards their explanatory sentences. (1-8)*
>
> *True and pure knowledge alone is expressed in the Veda as one-word Praṇava that is uncontradictory to any thought. (1-9)*
>
> *From the Veda, that is the creator of all worlds, different branches of learning that bring refinement to thought, emerge on the basis of ancillary and sub-ancillary things. (1-10)*
>
> *In the beginning, that creator alone had created different names and forms of all beings from the words of the Veda with different constitution. (1-21)*

The evidences in this are as under:

In the Nirukta, the mantra and Brāhmana are stated as the Veda. These two are the two parts of the Veda and the Upanishad is the end part. The Smriti that throws light on the import of the Veda are of the form of recollection and are the sub-ancillary as they are close to the ancillary called the mantra and the Brāhmana.

Injunction is the Brāhmana part which enjoins and Mantra is that which is enjoined. Tarka is Mīmāṃsā. All the branches of learning are the forms of Praṇava that are based on it. So, all speech is included in the Veda. The Om or Praṇava is the single imperishable one as the Brahman that manifests everything and therefore is called the knowledge.

According to Nīlakantha, a commentator of the Mahābhārata, the Mahābhārata too is based on the Veda. He states:

> *The entire meaning of the Veda is in the Mahabharata and the essence of it is found in the Gītā and therefore this Gītā is the essential form of all knowledge. This Gītā, in eighteen chapters, is divided in three parts of six chapters each elaborating karma, upāsanā and knowledge in the same order.*

In this way, the meaning of the Veda alone is elaborated in the form of the vast literature in Bharat. Thus, all the auxiliaries of the Veda and different Śāstras have come into existence to bring into light the essence of the Veda. All this is nothing but interpretation of the Veda.

What is a commentary?

The word 'Vyākhyāna[11]' (commentary or gloss in English) is a Sanskrit word derived from the root Khya in the sense of expounding something, with two prefixes as 'vi and ā' with a suffix as 'lyuṭ'. Thus, a gloss is a lucid literary composition aimed at elucidating the idea of abstruse original text. Vritti, Vārtika, Bhāṣya, Ṭīkā, Ṭipapanam, Chūrni, Vivriti, Vivaranam, Samgraha etc. are the names of different glosses with different connotations that we shall explain further.

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[11] Vyākhyā and Vyākhyāna are synonymous with different suffixes. Vyākhyā is from the same root as Vyākhyāna but with the suffix as 'ach' in different meanings as 'a word, a text and some exposition' as per the Vāchaspatya.

Since a commentary is an explanation of another text, it requires the original text that propounds something that requires a commentary. The Sūtra or a kārikā is that kind of a text. Bhāṣya is a commentary of the Sūtra explaining the import of the Sūtra. The rest are also of this kind. A commentary has been explained in the ancient texts in detail.

> *Split of words, explanation of the words. Compound meaning, sentence-construction, reply to the objections- are all the five characteristics of a commentary.* [12]

Some readings take the last two separately as objection and reply and make the number as six.

The sole objective of a commentary is removing ignorance, doubt and miscomprehension. Thus, a commentary becomes purposeful. In the absence of a commentary, the original text becomes terse due to the aforesaid impediments. Therefore, a commentary is required not only to understand the original text but also to get rid of those impediments.

A commentary is considered in the list of thirty-two tantra yukti i.e. the technique of a Śāstra. The commentary is explained in this manner:

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[12] Padmapurāna 18th chapter

1. A commentary is the elaborate or excessive explanation as for instance the explanation of the word asatpragraha as 'the asatpragraha is the worst of all vices since it causes utter downfall due to strife in gambling in the group of princesses of a society'.
2. A commentary is that which explains such thing which is not easily grasped by all as for example 'in the first month, the foetus is in slumber covered with all humours as a lump with the form not clear and the limbs not fully manifested.'
3. A commentary is the which elaborates something in a Śāstra as for example 'here in this Śāstra, the consciousness as the twenty-fifth category is explained and in the other systems such as the Āyurveda there is deliberation on the elements etc.'
4. A commentary is an elaboration of something that is stated briefly or obtained traditionally.
5. A commentary is that which can be grasped by people like us.
6. Excessive elaboration is exaggeration.
7. Commentary is self-explanation.
8. Commentary is that which can be grasped by some elite.

In this manner, a commentary can be understood as that text which elucidates an abstruse text with clear words. This is also called as a 'vivarana'. In the Nyāya system, the Dīdhiti or Mādhuri of Madhurānātha is a commentary on the Tattva chintamani of Gangeśopādhyāya; or Nyāyasudhā of Jayatīrtha is commentary on the Madhva Bhāṣya on the Brahma Sūtra; so, a commentary is a text to explain the complex ideas of the original text to remove, doubt, non-miscomprehension and miscomprehension about the original text.

The Nyāya-sudhā text was shown by the author himself as *'an explanation of the difficult words and sentences of the original'*.

In the second chapter of his work 'kāvya Mīmāṃsā[13]', Rājaśekhara also defines Sūtra as that which indicates. A Sūtra is so defined-

A Sūtra should consist of less words yet unambiguous and all comprehensive.
It should be free from unwanted words and defect-less.

- Vritti is a lucid explanation of the Sūtra;
- Paddhati an analysis of the vritti;
- Bhāṣya is the composition that puts forth an objection and provides a reply.
- Samīksha means an explanation withing it;
- Churni means the explanation of the intermediate ideas;
- Ṭīkā is the explanation of the idea as it occurs.
- Panjika is an explanation of the abstruse words;
- Kārikā is an exposition of the idea and
- Vārtika is a deliberation on the topics that are discussed, undiscussed and wrongly interpreted.

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[13] Kavyamimamsa

Rājaśekhara who flourished in the tenth century enumerated the varieties of a commentary in his work in the following manner[14]:

The Śāstric expositions that are shallow in the beginning and deep further
like the river currents are venerable to the world.

This is the method of Śāstric composition. Just like a river flow that is shallow in the beginning and deep as it reaches another land, the Śāstra too should start as a Sūtra in the beginning and gradually expand in the form of Bhāṣya, Ṭīkā, Ṭipapanam etc. Let me explain this further.

Expansion of Vedic literature

The Praṇava as Om is the seed of all Vedic literature. The utterances as 'Bhūh, Bhuvah and Suvah' are the commentary of the three syllables of the Praṇava (a, u and m). Its further expansion is in the form of tripadā Gāyatri[15] and the Purusha sūkta of three varga is its explanation. The Purusha sūkta is popular in all the three Vedas. An elaborate exposition of this is in the form of the three Veda as Rig, Yajus and Sāma.

- A-is the beginning letter of the Rigveda (Agnimīle purohitam);
- U- is the ending letter of the Yajur Veda and
- M -is indicative of the Sāma Veda.

Thus, the three syllables of the Praṇava are the seeds of the three Vedas and the commentators of the Veda explain that the three Vedas are the explanation of the Praṇava.

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[14] Ibid

[15] Om Bhurbhuvah tat savitur varenyam bhargo devasy dheemahi dhiyo yo nah prachodayat.

All this expansion of Vedic literature from the Praṇava to the three Vedas should be understood through the relation of commentary and the commented. Acharya Madhva explained in his commentary called Anu-vyākhyāna –

All Śāstras have emerged from the Praṇava.
Everyone chants it since it pervades all. (1-1-8)

The **O** *of the Praṇava speaks of the pervasion of the*
Almighty that is the direct meaning of
the word Brahman and Narayana. (1-1-9)

The same Almighty is the meaning of the word 'Bhargah' and
of all utterances in a wider form and
the same is called Puruṣa on account of
contemplation and instigation. (1-1-10)

That reality is the meaning of all the Vedas that is enjoined
as something that should be known by all.

The expansion of auxiliary texts of the Veda

The auxiliary texts of the Veda help one who desires to understand the Veda. These are namely:

Śikṣā, *Vyākaraṇa, Chanda, Nirukta, Jyotiṣa and Kalpa*

- Śikṣā - teaches phonetics;
- Vyākaraṇa- teaches perfect use of words;
- Chandah - teaches the way of pada;
- Nirukta - teaches understanding the word-meaning;
- Jyotiṣa - teaches the perfect time to perform rituals and
- Kalpa- teaches the order of performance.

From the understanding of these, and from the understanding of proper place and time as per the Jyotisha and Kalpa, one can grasp the meaning of the Veda in a very perfect manner.

Since the study of auxiliaries is specially enjoined till one gets the knowledge of the meaning, as *'one should study his own branch of Veda*[16]*'*, as *'he studies the branch of the Veda*[17]*'* etc., and by the sentence enjoining such study as *'therefore without any special motive, a Brahman should study the Veda along with the auxiliaries*[18]*'*, and on the basis of the instruction of proper time of study as *'one should study the auxiliaries in the dark half of the month'* it can be understood that the study of the auxiliaries is enjoined by the Veda.

In the Pāniniya Śikṣā, the auxiliaries are stated[19] as particular limbs of the Veda and in the absence of the study of these, there would be deficiency in limbs of the Veda. The Śikṣā text describes:

The Chandah Śāstra is like feet of the Veda,
the Kalpa is like hands,
the Vyākaraṇa is like face,
the Jyotish is like eyes,
the Śikṣā is like nose and
the Nirukta is like ears.

In this manner, from the system of the Veda and its auxiliaries it can be understood that the tradition of commentaries is beginningless. The popular use as the text that is commented upon is the Vyākhyeya and its commentary is Vyākhyāna is quite modern. In the old times, the original text was called the Mulam and the commentary as Anga. Therefore, the Purāṇa and other are known as Anga of the Veda.

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[16] Taittiriya Brahmana 2-15-7
[17] Shatapatha Brahmana 11-5-6-8
[18] Mahābhāshya Paspashāhnika
[19] Paniniya Śikṣā 41-42

There is a traditional statement as:

One should enrich the Veda with the help of
both Purāṇa and Itihāsa.
The Veda is scared of a less-knowing person
that he would mar its essence.

The Rāmāyana and the Mahabharata are known as the Itihāsa (Epics) and the eighteen Purāṇas[20] are popular. There are eighteen sub-purāṇa texts also[21]. The Smriti texts are included in them. With the help of all these texts one should enrich the Veda. Enrichment Means 'elaboration on the strength of proper means' i.e. commentary.

Bhagavad Rāmānauja explained in the Śrībhāṣya as:

Elaboration of the Veda means-
verbal expression of the sentence-meaning of the Veda as
understood by the scholars who have understood the Veda
and its meaning and
have realized the essential meaning of the Veda
on the strength of their own Yogic power.

In this way, we can understand that both Itihāsa and Purāṇa are also the commentaries of the Veda.

More knowledge from the commentary

As per the Mahābhāṣya statement that *'The precise (meaning of an ambiguous term) is ascertained from interpretation, for*

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[20] See page No. 12
[21] The names of Upa purana see page no. 13

(a rule), even though it contains an ambiguous term, must nevertheless teach (something definite)'.

(Keilhorn translation)

From this, it is clear that even after getting the general knowledge of the Śāstra, we can know the complementary sense or hidden meaning of a discipline from the commentary only.

To the query as to for what purpose a commentary should be studied when the meaning is understood from the world or through other means, it is explained that it is for the purpose of more knowledge or definite meaning that a commentary should be studied.

What is this definite knowledge?

- Ascertaining different sense as homogeneous on the basis of a common characteristic;
- Ascertaining the causal factors of each category or its homogenous one by making the classification on the observation of mutual exclusion;
- Defining the categories or
- Observation of potency for specific effect etc.

One can understand the importance of a commentary that all this can be achieved by the commentary only.

The functions of a commentary

While commenting on the verse on Anuvyākhyāna as *'commenting on his own text though it is self-clear'* etc., Jayatīrtha Muni has thrown light on various functions of a commentary as shown below:

Elucidation is of various types:

- Sometimes it is in the form of stating the unsaid point;

- Sometimes in the form of elaboration of the briefly said point;
- Sometimes paraphrasing the widely stated point that is difficult to comprehend;
- Sometimes compiling the scattered points;
- Sometimes substantiating the point stated somewhere else and
- Sometimes corroborating some point by rejecting the misinterpretation.

Sometimes, the commentator asserts the import of the text by deciding the variant reading by consulting the lexicon and other.

This is the idea. The duty of the commentary is to elucidate the sense of the original text by making clear the unclear point. Clarity lies in bringing out the intended meaning of the original author and sometimes in stating the point unstated in the original. Sometimes, it may be in the form of borrowing the words not found in the original. Sometimes, it is in the form of elaboration, with the help of many words or sentences of, a point that may be expressed in the original with less words or sentences like an explanation of a compound.

Similarly, condensing something that is expressed somewhere with many words or sentences otherwise how can one grasp the elaboration of Dharma that is expounded in the Mahābhārata in many chapters.

It is said:

In all the eighteen Purāṇa texts, there are
two statements of sage Vyāsa as:
Helping others is Punya and harming others is sin.

Paraphrasing may be in the form of condensing the idea in a Kārikā or verse at the end of the chapter or book. Elucidating a point may be in the form of compiling the points found in a scattered manner in a big text or many texts as done in the Brahma Sūtra text. In the Sandhya-Adhikaraṇa of the Brahma Sūtra, all the points in the Upaniṣads related to dream are discussed through six Sūtras[22].

Corroborating some point of a text means validating it by providing required proofs through reasoning as seen in the texts on Mathematics and their commentaries. As stated earlier, it may be in the form of refuting the misinterpretation of the original found in other text or commentary and establishing own theory as found in the Vedānta tradition that the Advaita texts repudiate the Dvaita thought or the Dvaita texts reject the Advaita thought and establish own theory.

If there is any dubious reading in the original, then it will lead to suspicious theory and therefore the commentators follow the method of consulting various original texts and lexicons to finalize the intended reading of the original author. This also is a kind of elucidation. Thus, we can understand the purpose.

Definition of a commentary

There are some popular definitions of a definition as:

> *Split of words, construing sentences,*
> *explaining the compound,*
> *explaining the word-meaning and*
> *stating the final import*

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[22] सन्ध्ये सृष्टिराह हि (3-1-1), निर्मातारं चैके पुत्रादयश्च (3-1-2), मायामात्रं तु कार्त्स्न्येन अनभिव्यक्तस्वरूपत्वात् (3-1-3), पराभिध्यानात् तु तिरोहितं ततो ह्यस्य बन्धविपर्ययौ (3-1-4), देहयोगाद्वा सोऽपि (3-1-5), सूचकश्च श्रुतेराचक्षते तद्विदः (3-1-6)

are the five characteristics of a commentary.

In another definition, the objection and reply to it are also included in the characteristics of a definition. Let us understand these with some examples.

Split of words

In any original Sanskrit work, the words will be in their natural euphonic combination and the way of disjunction of such words should be shown to get clear understating of the text. Such euphonic combination is however optional[23].

In all metrical composition, making a compound is compulsory and, in many manuscripts, it is followed while copying down the original text. Therefore, the commentator should provide the separation of words diligently for easy understating of the words. This is the first step.

Though, the beginners or novice are benefitted by this still even scholars get benefitted since there is scope for misunderstanding in the absence of split of words. Thus, it is required.

Example 1

Take a verse from the fifth canto of a poem called Kumāra-sambhavam of Kālidasa (5-64). This verse describes the dialogue between Lord Śiva in the disguise of a recluse and Pārvati as:

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[23] परः सन्निकर्षः संहिता (पाणिनिसूत्रं 1-4-1) Samhita is the close utterance of the letters in a word. This proximity of letters is Samhita.

संहितैकपदे नित्या नित्या धातूपसर्गयोः । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते ॥
Samhita is compulsory in a single word, between a root and a suffix and between the base and its suffix.
It is compulsory in a compound too. In a sentence however it is optional.

> यथा श्रुतं वेदविदां वर त्वया
> जनोऽमुच्चैः पदलङ्घनोत्सुकः ।
> तपः किलेदं तदवाप्तिसाधनं
> मनोरथानामगतिर्न विद्यते ॥

त्वया यथा श्रुतं in this sentence there are two words as यथा and श्रुतम् । The learned commentator Mallinātha explains it as 'in the manner as you have heard'. Somebody may take this as an instance of Avyayībhāva compound and take it to mean 'not transgressing that which is heard'. The latter is inappropriate. The two words are shown separately and the meaning is explained accordingly. The commentary follows this.

This is the sentence of Pārvati who is practicing penance to attain the world of Lord Śiva. As a response to Lord Śiva, she says 'O recluse! Whatever you heard is true that I have been observing strict spiritual discipline to attain the world of Śiva since penance alone is the means to attain such highest state'.

The avyayībhāva compound is improper here so the two words should be separated and be commented accordingly.

Example 2

The definition of an object in the text called Pramana Paddhati by Shri Jayatīrtha is -

> '*That is an object, in contact of which the means of knowledge produces knowledge*'.

Here the original compound यज्ज्ञानं has been explained as यत् ज्ञानं by Shri Rāghavendra Tīrtha Swāmi to avoid the possible split of the compound as यस्य ज्ञानं which ultimately means *'that is an* *object in the contact of which some knowledge is born'*. Otherwise, following the genitive compound, the pronoun *yat* would construe with the pronoun *tat* which would be improper. So, the separation of words in the commentary is to bring clarity and remove ambiguity. The pronoun *yat* there is to refer to knowledge. Such meaning is obtained from the commentary.

Example 3

See two verses from the Bhagavad Gītā-

श्रेयान् स्वधर्मो विगुणः परधर्मात् स्वनुष्ठितात् ।
स्वभावनियतं कर्म कुर्वन्नपि न लिप्यते ॥

(Bhagavad Gītā 18-47)

निराशीर्यतचित्तात्मा त्यक्तसर्वपरिग्रहः ।
शारीरं केवलं कर्म कुर्वन्नाप्नोति किल्बिषम् ॥

(Bhagavad Gītā 4-21)

In both these verses, there is a possibility of splitting the words as ‘कुर्वन् आप्नोति and कुर्वन् न आप्नोति’ but the first is inappropriate. The latter is appropriate. Otherwise, it would lead to the wrong sense as ‘by following one's own Dharma, one attains sin’.

Example 4

See the Brahma Sūtra जन्माद्यस्य यतः (Brahma Sūtra 1-1-2). The words should be separated as जन्म आदि अस्य यतः । and not as जन्माद्य otherwise there would be undesirable meaning from the same Sūtra. Some explain this as जन्म आद्यस्य हिरण्यगर्भस्य also.

Thus, the commentators show the right way of splitting the words in order to get the intended meaning.

Word-meaning

Giving the meaning of the difficult or dubious or polysemous words is essential in a commentary. It can be in many ways.

1. Sometimes by giving a synonym as in the examples वन्दे =अभिवादये; मतिः=प्रज्ञा; नूनं=ध्रुवम्;
2. Sometimes by mentioning the name as दाशरथि =राम; भार्गवः=परशुरामः; पिता=दशरथः;
3. Sometimes by giving the meaning as अपिः सम्भावनायाम् ; चशब्दः समुच्चये etc.
4. Sometimes by offering definitions as in the verse of Raghuvamśa of Kālidasa[24], the word Tyāga is explained as 'utilizing for the sake of a right cause' In the verse of Kumāra-sambhava of Kālidasa[25], the word Upachāra is explained as 'telling lies to please others is Upachāra' Thus it is explained by giving the definition.
5. Sometimes by connecting the indeclinable with the contextual meaning as in the example from Raghuvamśa[26] as अथ अथर्वनिधेः तस्य where the indeclinable अथ is explained as 'after the question'

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[24] त्यागाय संभृतार्थानां सत्याय मितभाषिणाम् ।
यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥ (रघुवंशम् 1-7)

[25] हृदये वससीति मत्प्रियं यदवोचस्तदवैमि केवलम् ।
उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥ (कुमारसम्भवम् 4-9)

[26] अथाथर्वनिधेस्तस्य विजितारिपुरःसरः ।
अर्घ्यामर्घ्यपतिर्वाचमाददे वदतां वरः ॥ (रघुवंशम् 1-59)

connecting with the context. In similar manner, one can imagine in other instances also.

6. By providing the suggested meaning as in the commentary on the verse from Kumāra-sambhavam[27] where the gods who sought refuge from the Brahman are addressed. It means *'O Gods! You are already firmly established and safe. Are you troubled by enemies, just as the general rules are nullified by the exceptional rules?'*

   Here, the adjectives are meaningful in both the contexts.

   In another example from Raghuvamśa (2-73) in the case of अदर्शनेन i.e. 'not seen for long' the words give two meanings as 'King Dilīpa was not seen for long' as he was traveling and 'the moon was not seen' as he reached the end of bright fortnight.

   After serving the celestial cow called Nandini, when king Dilīpa returned after a long time, people saw him like the new rising Moon. 'Not being seen' is common to both the king and the Moon and it is thus explained by the commentators.

7. By providing the implied meaning as in the verse from Kumāra-sambhava in which the Cupid God addresses Indra saying 'O Indra! By your grace I alone, with my companion Vasanta ready with arrows of flowers, am capable of perturbing Lord Śiva though he is surrounded by crores of his accomplice.

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[27] लब्धप्रतिष्ठाः प्रथमं यूयं किं बलवत्तरैः ।
अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः ॥ (2-27)

Here, the word Madhu meaning the month Chaitra implies the season called Vasanta (Spring).

8. By giving the suggested meaning as in the verse from Kumāra-sambhava (1-15) in which the poet, while describing the mountain called Himālay, describes the wind with three adjectives. The poet says ‘the wind shaking the trees called Devadāru, carrying the water particles of the river Ganga and disturbing the feathers of peacock on the mountain was enjoyed by the tribal people there[28]’.

   Here, by these three adjectives of the wind on the mountain, three qualities of the wind namely ‘being sacred (due to its contact with the river Ganga), being fragrant (due to its contact with the Devadāru trees) and being gentle (that it just disturbs the feathers of peacock there)’ are suggested.

9. Sometimes by explaining with the words Iti, Iti bhāvah, iti yāvat etc.

   Example 1 –

   In Kumarasambhava[29], while describing the beautiful face of Pārvati, Kālidāsa says- *‘By resorting to the Moon, the goddess Lakshmi (lustre) cannot get the qualities of the lotus and by resorting to the lotus, she cannot get the qualities of the Moon. But by resorting to the face of Pārvati, she got the satisfaction of resorting to both’.*

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[28] भागीरथीनिर्झरसीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥ (1-15)

[29] चन्द्रं गता पद्मगुणान् न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप् लक्ष्मीः ॥ (1-43)

The Sanskrit word *'lola'* here means 'fickle' and the commentators bring our attention to the point that this word suggests that fickle Lakshmi wandered here and there and finally found a permanent resort in the form of Pārvati's face.

Example 2-

Another verse cited earlier (1-15) can be taken as an example for this suggested meaning. The verse from Kumārasambhava (1-15) in which the poet, while describing the mountain called Himālaya, describes the wind with three adjectives. The poet says *'the wind that was vibrating the Devadāru trees, carrying the water particles of the river Ganga and disturbing the feathers of peacock on the mountain, was enjoyed by the tribal people there'.*

Here, the compound *'anviṣta-mrugaih kirātaih'* suggests that the tribal people of that region enjoyed the gentle breeze after getting tired by searching for the deer. The commentator explains this meaning with the word *'iti bhāvah'*.

Example 3

In a verse in the Raghuvamśam of Kālidāsa (1-25), the poet describes the administrative skills of King Dilīpa saying that when that prudent king was punishing the criminals for the sake of law and order in the society and was entering into married life for the sake of progeny, the two Purushartha namely Artha and Kāma became Dharma only.

Here, the commentator uses the word *'yāvat'* to present the import of the verse. It means that the king who knew the blemishes of both Artha and Kāma, executed them in such a manner that both of them had become Dharma in his case.

Example 4

In a verse of Kumārasambhava[30] Kālidāsa describes the dialogue between Cupid god and Indra.
He says-

'Who, undesired by you is seeking the path of
salvation through fear of rebirth?
Let him long stand fettered down to
worldly existence by the side-long glances,
bewitching with the play of the eyebrows,
of beautiful women'

(M. R. Kale translation).

Here, the commentator explains the compound '*Punarbhava*' as 'rebirth i.e. transmigratory life' with the word '*yāvat*'.

Example 5

In the same poem, Kālidāsa describes the dialogue between Pārvati and Lord Śiva in the disguise of a recluse[31].
He says –

'Turn thy heart from this evil desire;
what a distance is there between one of that kind, and
thee with auspicious marks?'

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[30] असंमतः कस्तव मुक्तिमार्गं पुनर्भवक्लेशभयात् प्रपन्नः ।
बद्धश्चिरं तिष्ठतु सुन्दरीणामरोचितभ्रूचतुरैः कटाक्षैः ॥ (3-15)

[31] निवर्तयास्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्यलक्षणा ।
अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया॥ (5-73)

A gibbet of the burial ground is not expected to be
treated with the Vedic rites
proper for a sacrificial post, by the good'
(M.R. Kale translation).

It may be noted that the commentator explains this verse with the words '*iti tātparyārthah'* (This is the import of the verse) that just as the post in the burial ground does not deserve the treatment proper for a sacrificial post, you too do not deserve this bride groom.

Vigraha (compound meaning)

Vigraha is the sentence that explains the meaning of the *vritti* in Sanskrit grammar. It is of five types as; Primary suffix, secondary suffix, compound, *ekaśeṣa* and roots such *san* and other as shown below with examples:

1. Primary suffix – *Pāchaka* as *Pachati iti pāchakah*;
2. Secondary suffix – *Dāśarathi* as *Daśarathasya apatyaM pumān*;
3. Compound as - *Rājapurusha* as *Rājnah purushah*;
4. Ekaśeṣa – *Mātā cha pitā cha pitarau*;
5. *San* and other suffixes – *Gantum ichchati iti Jigamishati*.

Compound in Sanskrit grammar is in the form of many words coming together to give one cumulative sense. Vigraha is the sentence to explain the meaning of the whole taking into consideration the meaning of the components. For example, the compound 'लम्बोदरः (*samasa*)' is explained with the vigraha vākya as 'लम्बं उदरं यस्य सः (*vigraha*)' (one with big belly)'.

The commentators demonstrate the *vigraha* to explain the various compounds used in poems and Śāstra texts.

Examples of *Vritti*:

While describing the virtues of King Dilīpa, Kālidāsa says:

तस्य संवृतमन्त्रस्य गूढाकारेङ्गितस्य च ।
फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तना इव ॥

Raghuvamśa 1-20

In this verse, the compound ‘फलानुमेयाः’ is explained by the commentators as ‘फलैः अनुमातुं योग्याः’ (those which can be inferred by the result) with the *vigraha*. Similarly in the second canto of Raghuvamśa, the poet describes the return of king Dilīpa to the kingdom well received by the people of the kingdom. He says-

मरुत्प्रयुक्ताश्च मरुत्सखायं तमर्च्यामारादभिवर्तमानम् ।
अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥

Raghuvamśa (2-20)

When King Dilīpa returned to his capital with his wife Sudakshina, the people of the city welcomed them showering flowers. Here, he is compared with fire with the word ‘मरुत्सख’ that is explained by the commentator with the *vigraha* as ‘मरुतः सखा वायोः सखा’.

In another verse from the first canto, the poet uses the *ekaśeṣa vritti* to describe Pārvati and Parameśwara as-

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

Raghuvamśa (1-1)

In this verse, the compound ‘पितरौ’ is an example of *ekaśeṣa vritti*. The commentators explain this as ‘माता च पिता च’ indicating the *ekaśeṣa vritti*.

In another verse from the Rāmāyana, the poet Vālmiki asks sage Nārada about the most virtuous person in the world as:

कोन्वस्मिन् सांप्रतं लोके गुणवान् कश्च वीर्यवान् ।
धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥

(Rāmāyana 1-2)

Here, the word ‘गुणवान् is an example of *Taddhita vritti* explained by the commentator as ‘गुणाः अस्य सन्ति इति गुणवान meaning ‘a virtuous person’.

In another verse from Raghuvamśa of Kālidāsa, the commentator explains the meaning with the help of *vigraha*. See –

दुदोह गां स यज्ञाय सस्याय मघवा दिवम् ।
सम्पद्विनिमयेनोभौ दधतुर्भुवनद्वयम् ॥

(Raghuvamśa 1-26)

In this example, the word यज्ञाय is explained by the commentator as यज्ञं कर्तुं indicating the sense of the word.

Sentence Construction

Construing a sentence or sentences or the words of a sentence is called vakya yojanā. This is an important feature of the commentaries especially on metrical poems. Sanskrit prose too is in a specific order. Without construing the words or sentences in the prose, one cannot grasp the intended meaning from the scattered words or sentences. So, proper construction is necessary. Sometimes, the required words need to be borrowed. The verbal expectancy also should be shown by which the sentential uniformity gets achieved.

Now, this feature is explained with examples:

In the commentaries on Sanskrit poems, we observe two kinds of methods followed by the commentators as – कथम्भूतिक्रमः अन्वयमुखक्रमः

In the first, the commentator connects all the adjectives with the qualified word through the method of expectancy as कथम् (how) and thus explains the whole sentence through the relation of the qualifier and the qualified. See the example:

तस्मिन् विप्रकृते काले तारकेण दिवौकसः ।
तुरासाहं पुरोधाय धाम स्वायम्भुवं ययुः ॥

(Kumārasambhava 2-1)

Being harassed by a demon called Tāraka, all Gods led by Indra approached the Brahman. This is the word-order. Here, the katham-bhūta vyākhyā will be like this:

दिवौकसः देवाः; स्वायम्भुवं धाम=चतुर्मुखलोकं; ययौः=जग्मुः; किंविशिष्टाः? विप्रकृताः =पीडिताः। केन? तारकेण । क्व? तस्मिन् काले; किं कृत्वा? पुरोधाय = पुरस्कृत्य; कम्? तुरासाहं=इन्द्रम्;

Here, making the verb (action) as the principal, all the adjectives are construed through the method of expectancy of agent, object etc. This is the आकांक्षा क्रम.

The second method is known as 'अन्वयमार्गः' The *samāsa chakra* explains an *Anvaya* as:

विशेषणं पुरस्कृत्य विशेष्यं तदनन्तरम् ।
कर्तृकर्मक्रियायुक्तम् एतदन्वयलक्षणम् ॥

(In the process of Anvaya, first the viśeṣana i.e. adjectives,
then the viśeṣya i.e. the qualified along with
the kartā (agent), *karma (object) and kriya* (action)
should be connected.)

The words in a verse that are found in an order according to the meter are first placed in the prose order. In the previous verse, the prose order according to the Mallinātha vyākhyā is this:

तस्मिन् काले तारकेण विप्रकृताः दिवौकसः
तुरासाहं पुरस्कृत्य स्वायंभुवं धाम ययुः।

You can observe that the adjectives are taken first followed by the qualified. Another commentator Vallabhadeva follows the Kathambhūta Krama while Mallinātha Suri follows the *Anvaya Krama*.

In the Śāstric texts however one can observe both the methods of commenting. In the Tarkasamgraha of Annambhaṭṭa, there is the sentence enumerating the substances as:

द्रव्याणि पृथिव्यप्तेजोवाय्वाकाशकालदिगात्ममनांसि द्रव्याणि नवैव ।

While explaining this in his own gloss on the same text, Annambhaṭṭa follows this method of anvaya as:

तत्र=द्रव्यादिमध्ये; द्रव्याणि नवैव इत्यन्वयः । कानि तानि ? इत्यत आह - पृथिव्यादीनि इति । The method of commenting can be understood in similar manner in other instances also. You can observe the order of *anvaya* and sometimes that of *ākankshā* also here.

Sometimes, the commentators show some distant connection as in the combined verses in the first canto of Raghuvamśa where the dynasty of Raghu is described in many verses called

Kulaka[32] in Sanskrit, starting with सोऽहमाजन्मशुद्धानां and ending with रघूणामन्वयं वक्ष्ये in which the subject अहम् in the fifth verse is connected with the verb वक्ष्ये in the ninth verse. This is an example of distant connection.

The sentences are connected with pronouns such as 'यत् तत्' etc. This is the method of construing the sentences.

Objection and Rejoinder

Objection means 'pointing out defects or fallacies in the view of others,' and rejoinder is the reply to it. Objection and rejoinder are not abundantly seen in poems due to paucity of such occasion. In the commentaries on the Rāmāyana, however, it is observed that the commentator shows the objection and reply with a doubt of contradiction between the previous and latter text or with a doubt of contradiction with other valid proof. In some commentaries on some poems also, evaluating other commentaries and furnishing a reply to the objection regarding a particular figure of speech is also seen.

In the Vyākaraṇa and other Śāstra, the tradition of showing both the objection and rejoinder is abundantly seen. It should be understood that such objection and its rejoinder are shown with the words ननु, तन्न युक्तं, न च वाच्यम्, इति चेन्न, यद्यपि तथापि etc. The Mahabhāṣya and various Bhāṣya on the Brahma Sūtra can be shown as examples of this feature. The classification is seen as 'आक्षेपभाष्यं, समाधानभाष्यं' etc. In the Sūtra too, the view of the opponent is referred to and rejected with the word 'तु' and after restating the opponents view, the final theory is presented. The Brahma Sūtra, मायामात्रं तु कार्त्स्न्येन अनभिव्यक्तस्वरूपत्वात् (3-2-3) can be taken as one such example.

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[32] तदुक्तं साहित्यदर्पणे – छन्दोबद्धपदं पद्यं तेनैकेन च मुक्तकम् ।
द्वाभ्यान्तु युग्मकं सन्दानितकं त्रिभिरिष्यते ।
कलापकं चतुर्भिश्च पञ्चभिः कुलकं मतम् ॥
तदूर्ध्वं कुलकं स्मृतम् इति क्वचित् पाठः ।

Sometimes, the commentator makes effort to reply to the objections or queries put forth by the disciples. Take for example, when the disciple questions as to how the system of section is included in the system of the pāda, the reply is given by the commentator.

In the second pāda of the second chapter of the Brahma Sūtra, known as Tarkapāda, during the discussion about the causal nature of the Brahman, the commentators present various views of the opponents and establish one as the final theory. To the student's question as to how the section related to the authenticity of the Pancharātra is included in that chapter, the commentator Bhagavad Rāmānuja provides the reply.

Similar examples can be seen in the Bhāṣyas of Shankara Bhagavatpāda and others. Sometimes, the objections raised by the opponents are taken into consideration for providing the reply and sometimes some objections are surmised and replied.

Take for example, the Sūtra समवायाभ्युपगमाच्च साम्यात् अनवस्थितेः (ब्रह्मसूत्रम् 2-2-16) the view of Kanāda is taken as that of the opponent and the reply is also furnished in the Bhāṣya.

Thus, the five characteristics of a commentary have been explained with examples.

Material for Śāstra literature

Now, we shall show the expansion of Śāstra in the form of Sūtra, Bhāṣya and their commentaries. These texts are related as the principal and subordinate.

Udayanācharya, in his text Kiranāvali, has shown this relation and the manner how these texts contribute to a coherent meaning.

He said *'The suffix Pra indicates lucidity, simplicity and comprehensiveness. The Sūtra has no lucidity, the Bhāṣya has no simplicity and the treatises have no comprehensiveness.'*

Therefore-

- The Sūtra requires Bhāṣya for lucidity; and the Bhāṣya requires the Sūtra for the required brevity since the Bhāṣya is extensive and cannot be easily grasped by the novice.
- The Prakarana is required for easy understanding of the average-minded people.

Since the prakarana and other texts are not complete as they deal with a portion of the Śāstra, the entire Śāstra from the Sūtra to the prakarana should be resorted to.

This is the idea:

The Sūtras are composed to compile and present briefly the ideas of the Śāstra that are stated elaborately. A Sūtra tends to be brief with a smaller number of words, unambiguous and essential. Sūtra maker prefers brevity of the text and achieves it with the help of some simple technique covering the whole Śāstra. There will not be redundant and defect-full words in the Sūtra. The Bhāṣya that ventures on commenting the Sūtra throws light on the import of the Sūtra and elaborates it.

Hence it is said-

A Bhāṣya is defined by the knowers of Bhāṣya as that which explains the meaning of the Sūtra in its own words and explains own words too.

This is the tradition. Here, explanation means elaboration, elucidation and corroboration. This indicates that the author of the Bhāṣya should not misinterpret the Sūtra as per his talent in order to achieve his own desired meaning. It means that the lone duty of the Bhāṣya is to expound the meaning of the Sūtra as intended by the author.

The words of Śabaraswāmin in his introduction to the Mīmāṃsā Sūtra of sage Jaimini deserve our attention here:

He explains-

"It should be borne in mind that the words of the Sūtra, in most probability, bear the meaning as found in the world. One should not explain them with borrowed or imagined words etc. In this manner alone, the Vedic statements would be explained. Otherwise, (there will be double effort as) the sentences of the Veda have to be explained and meanings of one's own words too have to be explained which would lead to complexity". (Śābara Bhāṣya 1-1-1)

It means this:

The words used in the Sūtra should never be explained forcibly just on the strength of own intellect in a sense that is not found in the world. Those words should be explained in the sense in which they are popular in the world. So, other words or meanings should not be borrowed without a strong reason. It means that the Sūtra should not be explained in other sense forcibly. Thus, the Sūtras explain even the Vedic sentences in their popular meaning only. Otherwise, while explaining the Vedic sentences the author of the Sūtra has to explain the words in the Sūtra also. Therefore, the author of the Sūtra employs words in their popular sense only.

The authors of the Bhāṣya also follow the same. Here the faith of the author of the Bhāṣya in the Sūtra and honestly following the world is a quality. In its absence, the Sūtra would become unimportant or secondary and the Bhāṣya would not be acceptable. Being secondary means being a text of unpopular meaning.

After the Sūtra, the Vārtīkā texts also, like the Bhāṣya, engage in explaining the Sūtra and critically analysing it.

A Vārtīkā is explained as[33]:

> *"The scholars who know the difference*
> *in texts explain a Vārtīkā as that*
> *which discusses a point stated or*
> *unstated or mis-stated (in the Sūtra)."*

A Vārtīkā is a text that discusses the things stated or unstated or wrongly stated in the Sūtra. The Vārtīkā sentences too are terse and indicative like the Sūtra. They are for the purpose of explaining such points that are for some reason left by the author or unnecessarily stated or even such points that need to be stated. Thus, they are complementary to the Sūtra.

The Vārtīkā sentences too are mostly in favour of the Sūtra as they enrich the import of the Sūtra. And for this reason, the Sūtra, the Bhāṣya, the Vārtīkā and the Ṭīkā all should be understood as having mutual relation.

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[33] Introduction to Atmatattvaviveka of Udayanacharya, (Introduction by Anantalala Thakur ICPR)

Hence it is said *"Śāstra is the instruction of the meanings that are mutually related"*. A Śāstra is a group of mutually related instructive sentences. The mutually related thought is the subject-matter of a Śāstra. In the absence of such relation among the entire Śāstra texts, how can one achieve the sentential uniformity?

So, in order to achieve such sentential uniformity, it is necessary to accept that relation of principal and subordinate or the prime and secondary nature between two Śāstras.

To sum up, it means this: The Sūtras are terse, indicative, comprehensive and pervading through the Śāstra.

Revered Kumarila Bhatta says in the Shlokavārtīkā (A text on Mīmāṃsā Sūtra):

Short and indicative, terse and extensive,
Quintessential and comprehensive
are the Sūtras, thus say the wise.

The Vārtīkās are complimentary to the Sūtra and the Bhāṣya is an elaboration of the thought of the Sūtra. All these three bring completeness to the Śāstra. Various commentaries such as Ṭīkā, TIpaani, Vyakhya and other are composed to throw light on some aspects of the Bhāṣya. All this is the material for the study of the Śāstra.

This kind of literary tradition is observed in all Śāstras like Nyāya, Vaiśeṣika, Vyākaraṇa, Purva Mīmāṃsā, Uttara Mīmāṃsā and other that can be known from the history of such and such system. The gloss called Ṭīkā excels all for its feature of explaining the abstruse words and sentences of the original text. The difficult words used in the Bhāṣya are found explained in the Ṭīkā.

- In the system of Vyākaraṇa, the Ṭīkā written by Bhartrihari, Kaiyata, Nāgeśa and others is very useful.
- In the Vaiśeṣika Śāstra, the Ṭīkā of Shrīdhara called Nyāyakandali on the Praśasta Pāda is very useful.
- Bhāmatī, a Ṭīkā written by Vāchaspati Mishra, on the Śānkara Bhāṣya on the Brahma Sūtra; Panchapādika Ṭīkā by Padmapādāchārya;
- Vedāntadeśika Ṭīkā on the Bhāṣya of Rāmānuja or the Ṭīkā by Meghanātha on the same;
- Ṭīkā called tattvaprakaśini by Jayatīrtha on the Madhva Bhāṣya;
- Tup-Ṭīkā by Kumarila Bhatta on the Śabara Bhāṣya are very popular.
- The Ṭīkā called Gūdhārtha Dipikā by Nīlakantha on the Mahābhārata explains many complex passages.

Similar Ṭīkā texts with different purposes are available on the Rāmāyana and Bhāgavatam also. We can find such Ṭīkā on the Śāstra Kāvya also.

The author of a Ṭīkā achieves the following objectives through the Ṭīkā:

- Presenting the internal subject- relation between the chapter, section, topic etc;
- Presenting the base of doubt of the section, by showing the matter of discussion in a section that consists of topic, doubt, prima facie view (view of the opponent) and the final theory (of the proponent) together with their purpose;
- Presenting the prima facie view with necessary reasoning;

- Establishing the final theory on the strength of required proof and
- Presenting the relation of the outcome of the section with that of the Śāstra etc.

Some examples are given here as sample:
The Sūtra text is divided into chapters, sections, topics etc. Each will have its own point to establish according to which the author of the Ṭīkā presents the relation between the chapter and section; the relation through objection between the sections etc. In the absence of such relation, the Sūtra would be irrelevant.

The five characteristics of a section for which the Sūtras are composed are as follows:

1. Subject-matter
2. Doubt
3. Prima facie view (Pūrvapakṣa)
4. Final theory (Siddhanta) and
5. Purpose

This is in this order:

- What is the topic or subject-matter of the section?
- What is the doubt regarding to it?
- As regards the doubt that has two options or more, the prima facie view;
- The reasoning in the view of the opponent;
- Presenting the proponent's view by refuting the opponent's view;
- The reasoning in the view of the proponent;
- The purpose.

All these are the components of a section that need to be explained through their mutual relation achieving a synthetic understanding of the Sūtra. The commentator achieves all this through the Ṭīkā. Due to fear of unnecessary expansion of this book, the examples are not given here. One can know them from the original texts.

The different paths in the Ṭīkā

For a single text or poem there are many Ṭīkā on the basis of place, time, purpose and diction. They are available. Some of them are redundant on account of a particular Ṭīkā. The Ṭīkā of Mallinātha on the five great poems in Sanskrit is very popular. The Ṭīkā of Vallabhadeva is also popular on account of the diction.

Sometimes, two different Ṭīkā texts are popular in a single tradition establishing two different paths or schools due to their mutual differences in the theory. The Bhāmati and Vavarana are the popular prasthāna in the Advaita tradition.

In Tarka Śāstra, there are two Ṭīkā namely Gādādharī and Jāgadīshī on the Dīdhiti text of Raghunātha which itself is a commentary of the magnum opus of Gangesha Upadhyaya. Mathurānātha's Mathuri also is popular as a different prasthāna.

While studying the Ṭīkā, the students may get doubts at various dubious places and to remove them many Tippani are also composed. The Vachaspatyam explains the word 'Tippani' as being derived from the root *Tip* with the suffix *'Kvip'* and from the root *Pan* to mean 'praise' with the suffix *Ghan* and feminine suffix *Ngeesh*. The Ṭīkā is also popularly called as Vyākhyā only as we find in the Nyāya Śāstra the commentary by Gadādhara and Jagadisha on Didhiti are called Vyākhyā and Ṭīkā. The commentaries by Bhāmati and Panchapādika on the Brahma Sūtra are called Vyākhyā. The gloss on the Mahābhāṣya is also Ṭīkā. It is used in the sense of the first commentary also as in the example of a gloss composed by Bhāvesha on Lilavati text by Āryabhata or the gloss composed by Shrīnātha on the Dāyabhāga part of Dharma Śāstra.

Thus, the Śāstric method of commentaries is explained.

Vāda in the disguise of a commentary

In the later part after Christian era, transcending the tradition of Sūtra, Bhāṣya etc., on their base only many other independent texts were composed to present and evaluate various theories in almost all traditions. The Nyāya and Vaiśeṣika traditions merged into one paving way to the rise of a new tradition called 'Navya Nyāya' based on the magnum opus text called Tattvachintāmani of Gangeśa Upādhyāya in the thirteenth century. Written in the style of Navya Nyāya, this text inspired many scholars to compose commentaries explaining the difficult theories presented in it.

Among the most popular commentaries, the Dīdhiti written by Raghunātha is very popular. It was commented further by Jagadīśa and Gadādhara further. Another tradition in the form of Chintamani, Āloka, Prakāśa etc. is also popular. In this manner, this single text called Tattvachintāmani became very popular with many commentaries and sub commentaries. This is because of many dialectical works on this text composed in different periods of time.

Similar dialectical texts were composed in other systems also. To answer and reject the various objections raised in those texts, many commentaries were written in the later period. Refinement of thought may be noticed in these many commentaries and sub-commentaries.

Sometimes, this tradition of dialectics may be found in abundance in the commentaries in the form of refutation and re-establishment of own theory.

For example, Vyāsa Tirtha, a famous Dvaita acharya of the fourteenth century, popular for his monumental word called Tarkatāndava, had compiled many theories of Advaita system scattered through many texts of different times and had written a great text called Nyāyāmruta as a critical examination of these Advaita Theories.

An Advaita āchārya by name Madhusūdana Saraswati, of the same period, had authored Advaitasiddhi re-examining and re-establishing the standpoint of Advaita system logically as a rebuttal to the criticism levelled by Shri Vyāsa Tirtha. Later, as a rejoined to this text, a scholar by name Rāmāchārya authored a Ṭīkā in support of the Dvaita philosophy which was later criticised by Brahmānada Saraswati in his Brahmānandi Ṭīkā in support of the Advaita philosophy. A text Nyāyamruta Saugandhya was later composed by a Dvaita scholar to criticise the views of Brahmānanda Saraswati which was in turn criticised by an Advaita scholar of a different period.

Thus, the tradition of criticism and re-criticism in the Dvaita and Advaita systems of Philosophy is going on even today.

Speciality of naming the commentary

Now, let me explain in brief the popularity of a commentary by its name and the speciality of such name. Though most of the commentaries are popular on the name of their authors, still some speciality in name is intended by the author. Naming his commentary in a special manner is never accidental on the part of the author.

In Sāhitya Śāstra, Abhinavagupta's commentary on the Dhvani-āloka of Anandavardhana is named as 'Lochana' with the idea that this commentary would be like vision (lochana) to the light (Āloka). M.M. Kuppushwami Shastri authored a commentary on this lochana with the name 'Upalochana', another scholar authored a commentary called 'anjana (collyrium)' and another scholar authored a gloss called 'tūlikā (a brush) to explain the theories further. All these names can be observed to be very meaningful.

In the Vedānta Philosophy, the commentary called Nyāya Sudha by Jayatīrtha got a commentary called 'chaśaka' (a glass).

Viddha-sāla-bhanjika, a play by Rājaśekhara, was commented upon by a Bengal Scholar by name Ghanaśyāma. His commentary is called 'Prāna pratiṣṭhā' which was later commented by another scholar who named his commentary as 'chamatkāra Tarangini'.

In similar manner, in the Alamkāra Śāstra too, the Kuvalayānanda of Appayya Dīkshita got a commentary called 'Chandrikā' on which some scholar composed a commentary called 'chakora'. Thus, the tradition of commentaries continues.

The Saraswati Kanthābharana of Bhoja got a commentary called 'Ratna Darpana' by a scholar called Ratneśwara.

Similarly, in the Nyāya system, the Tattvachintāmani (Jewel of thoughts on Reality) has a commentary named 'āloka' (light), on which there is a commentary called 'Prakāśa' (glow) and which has another text on it named Prasara (spread).

In the Vyākaraṇa System too, the Mahābhāṣya of Patanjali has got a commentary called Pradīpa (lamp) which has another commentary called Udyota (brilliance).
In this way, we can appreciate the tradition of naming commentaries in Sanskrit literature.

Mallinātha, the learned commentator of Kālidāsa's works strongly supports the name of his commentary saying:

The poetry of Kālidāsa has become unconscious (lifeless)
due to the poison called wrong interpretations.
My present commentary called 'Sanjīvani'
will now bring it back to life.

Regarding the commentary called Bhāmati on the Brahma Sūtra Bhāṣya of Śankarāchārya, there is a story that the author Vāchaspati Miśra was so engrossed for almost twelve years in writing the commentary that he forgot the time elapsed, He then realized that his wife named Bhāmati had served him all those years day and night so diligently that he wanted to immortalize her name as a token of gratitude to her and thus named his commentary as Bhāmati.

Variety can be seen in the names of criticism and rejoinder in the tradition of commentaries and sub-commentaries in Sanskrit. Bhattoji Dikshita, a famous Sanskrit grammarian, wrote a commentary called Praudha Manorama on his own Grammar text called Siddhanta Kaumudi. Panditarāja Jagannātha wrote a commentary called 'Manoramā Kucha Mardanam' criticizing the explanation of Bhattoji Dikshita.

Similarly, a text in criticism of Dvaita philosophy was named as 'Madhva Mukha Mardanam'. Another text was named 'Tattva Kaustubha Kuliśam' a criticism of the theories of Tattvakaustubha.

In similar manner, the chapters in a large text are also named. The chapters in the text Rasagangādhara are named as 'Ānana' (faces) because Gangadhara means Śiva and in mythology Lord Śiva is described as having five faces. So, the chapters in the text are also named as 'Ānana'. Jayadeva wrote 'Chandrāloka' (The Moonlight) and the commentary on it is named as 'mayūkha' (rays).

Some commentaries are popular on the name of the author. The commentary of Gadadhara in Navya Nyāya is popular as Gādādhari and another commentary by Jagadisha is popular as Jāgadishi. The commentary by Mathura Natha is popular as Mathuri.

Merits and demerits of a commentator

How should a commentator of a poem or a Śāstra text be? He should be such a scholar -

- who has studied many Kāvya, Śāstra etc.
- who has thoroughly grasped the intricacies of grammar, logic and Śāstra evidence;
- who has good knowledge of the possible defects;
- who has appreciation for the merits of the poet;
- who has good understanding of the lexicons etc.;
- who is well-versed in social matters;
- who is compassionate for the dull-witted in the Śāstra;
- who is a connoisseur by himself;
- who knows many Śāstra;

- who has good command on the subject from his regular study of many kāvya, Śāstra etc. and
- Who is free from personal favour etc.

The famous commentator, Mallinātha Sūri, said:

Those noble people who have drunk the ocean of different
branches of learning by folding their hands into a cup,
deserve to examine the sayings of others.

The word 'others' in this context is in the sense of 'the sayings of the original author' and the word 'examine' means 'deliberating on the import'. The noble people alone are qualified for this. This is the idea.

In the beginning of his commentary called Dīdhiti, Raghunātha too remarks:

Paying respects to the venerable scholars,
obediently I beseech repeatedly with folded hands.
You may point out the defects in my work,
but do it after studying my text carefully.
Pointing out the defects does not hurt
if it is done after understanding the idea.

From the opening oath in the text itself. it can be known that the commentator is inclined to explaining a text out of his respect for the teacher or interest in the subject or affection for the student.

See this verse from the Nyāya Sudhā commentary of Jayatīrtha-

Not out of illusion about my scholarship (erudition),
nor out of ill-notion about my excellent
compositional skills; nor to compete with anyone;

nor even due to the defect of fickle mindedness,
that I have made effort in commenting on
the sayings of my revered Guru.
It is out of my deep faith and devotion towards him that I am
commenting on his work. Even while faltering in this effort,
scholars cannot find fault with me in this world.

The commentator here makes an oath that he is composing a commentary out of his deep reverence to his teacher.

A scholar of logic, Vishvanātha in his work called Muktāvali, a commentary on his own work Kārikāvali, says that he has composed the text out of compassion for his student by name Rājiva. Compassion is the motivating factor here.

In brief texts of a Śāstra such as Tarkasangraha of Annambhatta, the purpose is also mentioned as 'for easy understanding of the beginners.'

Mallinātha Suri also said that his commentary is for the sake of the dull-grasping people.

Mallādi Lakshamana Shāstri prays in the beginning of his text Mandara, a commentary on Sāhitya Ratnakara:

'With the help of my Mandara (commentary), I have churned
the ocean of literature and I pray to the noble people to take
away the gems like qualities etc.,
as they desire and relish the nectar of Rasa'.

Mallinātha Suri says in the beginning of his commentary:

The same Mallinātha Suri diligently commented
on the work of Kālidāsa to favour the slow learners.

The commentators are very humble and are very obedient to their teachers.

The following words of Jayatīrtha Muni, a commentator on the work of Madhvācharya, are indicative of such high reverence towards his Guru:

> *"Just as the road side water gets pure by getting in to*
> *contact with the waters of river Ganga,*
> *similarly, my words are mixed with those of my teacher*
> *so that they would get pure"*

Similar expression may be found elsewhere as:

> *The Gods alone are qualified in explaining particularly*
> *the words of Shri Ānanda Tirtha Muni.*
> *Still, it is ridiculous that a person like me*
> *also makes effort.*
> *What to say about a person fully devoted?*
> *It is a true adornment.*

In India it is popularly believed that a person who is devoted to the subject alone will get the import of the subject revealed to him. A commentator remarks:

> *"In whatever a person has great respect, that will get*
> *revealed to him by mere presence and not to a person who*
> *has no respect for the subject.*
> *This is evident from personal experience."*

Out of blind faith, sometimes the commentators present their explanation even ignoring the examination of different readings. As a result, the later commentators had to provide explanation neglecting the mistake of the original author or the scribe.

In Gangālahari of Jagannātha, considering the reading 'sudhā-saundaryam' the commentators had explained the verse. But they did not think as to how can nectar (Sudhā) have beauty?

Instead, the reading as ‘sudhā-sodaryam’ would be more appropriate.

Similarly, in the Padakrutya gloss on the Tarkasangraha of Annambhatta, while explaining the substance called water, the commentator explains:

> *“The word Śīta (cold) is to avoid over application in fire etc., and the word Sparsha (touch) is to avoid such defect in space etc.”*

In his commentary on this, Shrikrishna Vallabhāchārya also supports this reading saying that ‘the word Śīta is used since possessing ŚVartikaabda is found in the space’. This explanation is definitely out of misunderstanding. Instead of the phrase ‘to avoid over application’ if the reading ‘to avoid expectancy’ were accepted, then it would be a better reading. Hundreds of such examples can be found in the commentaries. Let this discussion about the defects stop here!

Let us now discuss about the qualities also to some extent. Some of the virtues or merits of a commentator are as under:

- Bringing out the virtues of the original author by throwing light on the import;
- Establishing the authenticity of the usages of the original author;
- Bringing about consistency between the previous and later statements of the author;
- Establishing the said point logically;
- Giving credit to the author by attributing own ideas from own talent and showing that they are in the original etc.

Sometimes, the commentator is engaged in presenting a single line or a verse in the original as giving several meanings in different ways thus contributing to the point that the work is very profound with import. As for example, in his commentary on the text called 'Parātrimśikā,' āchārya Abhinavagupta has shown about thirty explanations to the word 'anuttara Śāstra'.

Similar explanations can be found in his commentary on the Dhvanyāloka text also.
Jayatīrtha Muni says *'my mind behaves like a bee to hover around the lotus-like Anuvyākhyāna (of Madhvācharya)'*. He has shown more than ten explanations for a single word to bring out the essence of the original text.

For example, while explaining the sentences like 'the proof that can establish illusory nature of the world (mithyātva) is unfounded on the part of the opponent' or, while explaining the sentence as 'Just as the direct perception is self-evident, the verbal testimony also is self-evident'. The learned commentator explains several meanings on the basis of pun. The examples are not cited here out of fear that it would contribute to unnecessary enlargement of this book.

Bellamkonda Rāmarāya kavi, in his Chatuhsūtri commentary on the Śānkara Bhāṣya, has provided a hundred meanings for the word atah of the Sūtra 'atha atah Brahma Jijnāsā'. However, a commentary that is commenced to facilitate easy understanding of the original is expected to be simple and easy.

Edw. EB Cowell writes: *'the commentary should be useful and it must be easier than the text, which it is to explain, this is by* *no means the case with the one which I have seen, the Kāvykaprakāśa ādarśa'* (commentary).

Similarly, it is said about the Padamanjari vyākhyā on Kāśikā (Sanskrit Grammar):

> *If one has not studied the Mahābhāṣya, then the Padamanjari is useless.*
> *If one has studied the Mahābhāṣya, then Padamanjari is definitely useless.*

So, a commentary should not be abstruse and useless. Sometimes, a kind of disagreement and difference in thought can be seen between the original author and the commentator. For example, Patanjali in the Mahābhāṣya and Shankara Acharya in his Bhāṣya on the Brahma Sūtra show lot of disagreement in spite of their deep regard for the Sūtrakāra.

Abhidhamma Kośa of Vasubandhu is a popular text in Buddhism. Vasubandhu's own elaborate commentary is also available on this text. Still, from the Buddhist scholars only, someone by name Sanghabhadra had criticized the view of Vasubandhu while commentating on the kārikā of Vasubandhu. Therefore, he authored two commentaries as 'Nyāyānusara' and 'Abhidharma samaya pradīpika' different in size[34].

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[34] Janardan Ganeri points out that 'Sanghabhadra accepts Vasubandhu's core text, the compilation of Kārikā, but equips them with entirely different commentarial gloss from that of Vasubandhu himself. In effect, he creates a rival bhāṣya from the core text. This case is also a rather dramatic example of the point that the author has no special authority over the commentator i.e. reading meaning from the text'. (Sanskrit Philosophical Commentary -2010)

In this manner, the discussion about the similarities and dissimilarities is presented here.

Author's Own gloss

Now I shall mention something about own gloss by the authors themselves. After the period of Sūtra, Bhāṣya, Vārtika and Ṭīkā, a time came when many compilatory treatises were composed and during that period the Kārikā texts were also composed to make the subject easier to understand.

Udayanacharya, the logician of the tenth century, had inserted the Kārikā in his text called Nyāyakusumanjali and explained them later. Some authors had written the Kārikā only. The following are of this kind i.e. mere Kārikā texts that require another commentary:

- The Sāmkhya Kārikā of Iśwara Krishna;
- the Kārikāvali of Viśwanātha;
- Śloka Vārtika of Kumārila Bhatta in Mīmāṃsā;
- Madhyama Kārikā of Nāgārjuna etc.

They were sometimes commented upon by others and sometimes by the author himself. Many such examples are available.

- Viśvanatha wrote a commentary called Muktāvali on his own text called Kārikāvali,.
- Bhāsarvajna wrote a commentary called Bhushana on his text Nyāyasāra;
- Annambhatta wrote a commentary called Dipika on his own text Tarkasangraha.
- Dignāga wrote a commentary on his own text Pramānasamuchcya;

- Dharmakirti wrote a commentary on his own text Pramāna Vārtika;
- Vasubandhu wrote a commentary on his own text
- Abhidhamma Kośa.
- Hemachandra wrote a commentary on his text Anekārtha Sangraha;
- Vishweshwara wrote a commentary on his text Alamkāra kaustubha;

Speciality of a commentary

It has been widely experienced that sometimes the commentary excels even the original text and proves that the original text would be pale and insipid in the absence of such commentary.

The Lochana commentary of Abhinava Gupta on Dhvanyāloka; the Abhinava Bhārati of the same author on Nātya Śāstra; the Vritti of Chandra on the Madhyama Kārikā; Tuptīkā by Kumārila Bhatta on Śābara Bhāṣya; Nyāya Sudha of Jayatīrtha on Anu Vyākhyāna of Madhvāchārya; Gādādhari of Gadādhara Bhatta on Tattvachintāmani Dīdhiti, and other may be remembered as the best examples of this kind.

These commentaries excel the original text also and make it popular by getting more popular than the original. Of course, the original text or poem is ought to be special, but still the commentary brings out its merits perfectly and there are plenty of examples for it.

Some good examples of such feature are:

- Commentaries by Mallinātha, Vallabhadeva, Arunagiri Nātha and other scholars on the works of Kālidāsa;

- Commentaries such as Tilaka, Dharmākuta etc. on the Rāmāyana;
- Commentary called Nīlakanthī on the Mahābhārata;
- Commentary called Shrīdharīya on the Bhāgavatam etc.

Scholars sometimes comment on a text though it may be already commented upon by the ancient scholars. They prefer to comment in a different manner. This effort is not always redundant and useless.

See the following popular verse from the Kumārasaṃbhavam of Kālidāsa. Though this poem has been extensively commented upon by many scholars, still it is experienced as full of Rasa or poetic essence.

The first drops of rain water stayed on the pupils (of Pārvati)
for a while, then touched her lips and got smashed
between her robust breasts, then slipped onto the folds on
her waist and thus, after a long time reached her navel.

Kālidāsa describes in this verse the journey of rain drops on the body of Pārvati who was practicing strict spiritual discipline with her body emaciated due to scorching heat of the Sun in summer.

Appayaadīkṣita in his Chitramīmāṃsā cites this verse as an example of 'the suggested meaning excelling the direct meaning' explaining –

"This verse suggests that – even by the touch of first drops of
rain water, Pārvati, though she was immersed in deep
meditative state, was elated with joy; yet her meditation
remained undisturbed".

This kind of commentary is unique and never-before-kind indicating the speciality of the commentaries. Other commentators explain that this verse also suggests the physical beauty of Pārvati. This may be borne in mind that the effort of commenting on a text has three fruits as-

1. Removing incomprehension
2. Clearing doubts and
3. Discarding misunderstanding.

In this manner alone, the idea of the original text is made clear and thus, the commentary is the base for the original text.

Acclaimed commentator, Mallinātha, explains how an ideal commentary should be. He says:

> *"I shall not explain that which is not in the original (or inauthentic) and shall not state that which is not required. I shall explain the original text following the prosaic order (anvaya) only."*

If the commentary is not in accordance with the original then it would be against it; if it is against proof then it would be rejected. Therefore, a commentary should be a strict follower of the original and not against proof. It should avoid unnecessary exaggeration. This is an ideal commentary.

Commentaries that are lucid, rooted in proof or
original and easy to understand bring out the idea of
the original. They are appealing and bring clarity.
Such commentaries remain victorious.
By compiling the scattered matter sometimes,
by corroborating the previous views logically and
by supplying the unstated matter, I feel
this effort of mine is fruitful.

Here ends this treatise called

Śāstra Paddhati by
Prof. Shrinivasa Varakhedi

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commentators explain that this verse also suggests the physical beauty of Pārvatī. This may be borne in mind that the effect of commentaries on a text has these fruits as

1. Removing incomprehension,
2. Clearing doubts and
3. Discarding misunderstanding.

In this manner alone, the idea of the original text is made clear and thus, the commentary is the base for the original text.

A celebrated commentator, Mallinātha, explains how an ideal commentary should be. He says:

I shall not explain that which is not in the original nor
[illegible] I shall not state that which is not [illegible]
I shall explain the original text [illegible]
[illegible] only.

If the commentary is not in accordance with the original then it would be against it. If it [illegible] then it would be rejected. Therefore, a commentary should be a true follower of the original and not against (it). It should avoid unnecessary exaggeration. [illegible]

[illegible]

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Prof. Shrinivasa Varakhedi is a rare blend of Sanskrit erudition and modern outlook. He is a trained Shastra Pandit with honed skills under the tutelage of Shri Vishwesh tirtha Swamiji of Pejavar Math; a core linguist, a born administrator, a profound philanthropist and a pure reformist in the field of Sanskrit known for his extraordinary administrative skills that have proved iconic in Sanskrit field.

He was Vice Chancellor of K. Kalidasa Sanskrit University, Ramtek, officiating VC of Gondwana University, Maharashtra, the present Vice Chancellor of Central Sanskrit University, New Delhi.

With Ph.D. for his work on *Knowledge Representation of Navya Nyaya and other Western Systems*, He received the prestigious "Maharshi Badarayana Vyas Sanman - President's Certificate of Honor" in 2008 and Gold Medal from Chinmaya International Foundation, Kerala. He visited many countries such as Canada, France, Australia, Nepal and other on invitation for participation in World Conferences and meetings.

* * *

Prof. Madhusudan Penna, (Madhubharati), is the Director of Sanskrit Academy, Hyderabad. Recipient of Central Sahitya Academy Award in Sanskrit and honorary D.Litt. from Central Sanskrit University, Tirupati, he is honoured with many honorary titles and awards such as Shastra Nidhi, Yogaratna, Shastri, Bharatiya Vidya Vibhuti, Kalidas Sadhana Purakar etc.

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